

Vogue

INCORPORATING VANITY FAIR



SPRING IMPORTATIONS

TROUSSEAUX

APRIL 1, 1936

PRICE 35 CENTS

Easter Hosiery

is

"OUT FROM UNDER"

No more of the sheltered life for stockings! They are definitely "out from under" this spring.

Short skirts offer poor concealment for "rings," snags, runs. Low cut pumps and sandals deal a death blow to obtrusive reinforcements. Decidedly, your Easter hosiery must be able to stand exposure.

So — Humming Birds! Because Humming Birds have everything it takes to make hosiery snag-resisting, run-resisting, ring-free — and irresistibly lovely.

This spring, Humming Birds go to greater extremes in weights and colors than ever before. Humming Bird styles continue smartly conservative. They include lace tops, elastic tops, knee-lengths, and all standard styles. In stores of the better class.

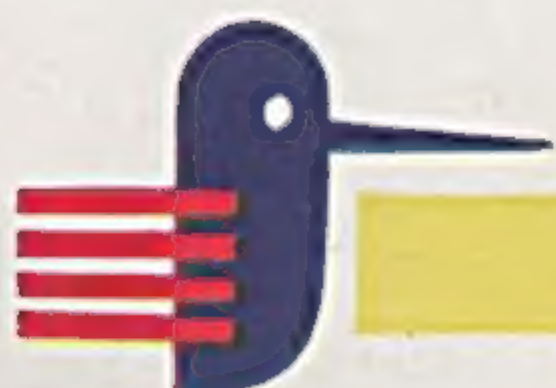
DAVENPORT HOSIERY MILLS, Inc.
Chattanooga, Tenn. New York Showrooms: 385 Fifth Ave.

Humming Bird

WOMEN'S FULL FASHIONED
SILK HOSIERY *Exclusively*



Mr. Barclay's model poses in Humming Bird's Sun Tan shade---excellent for bright spring colors.



A SMART AID TO FINE LIVING

SWEATER

SIZES

14 to 20

Though so inexpensive these new little knit frocks reflect the quality and good taste for which Best's fashions are known. The yarn is most satisfactory in wear, having a high resistance to stretching, shrinking, or sagging. Both models have slim, straight skirts.

COTTON

FROCKS

3.95

Aqua
Copen
Coral
Natural

**MAIL
ORDERS
FILLED**

CHENILLE

Best & Co.

Fifth Avenue at 35th Street

Garden City Mamaroneck East Orange Brookline Jenkintown Ardmore



SHALIMAR

GUERLAIN

PARFUMER, PARIS

La dame au camellias—
sinuous, suave
evening gown of black crepe
with yoke that escapes
into trailing scarf-train
faced in
the frail pink of camellias
ready-to-wear original

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5th AVENUE AT 58th STREET





Fresh

FROM A FINGERTIP SALON

Skilled salon fingers...or your own fingertips, trained in the time-saving Du Barry Hand Principle technique. Trust them both...when they conserve your beauty with Du Barry creams and lotions. For the Du Barry seal marks products reliable, superbly fine. And with the Du Barry booklet (the right cosmetic counters have it) your fingertips know just what to do about wrinkles, dry skin, drooping contours, coarse pores...how to rout the army of beauty's enemies.

New York **RICHARD HUDNUT** *Paris*

London...Toronto...Buenos Aires...Mexico City...Berlin...Barcelona...Budapest...Capetown
Sydney...Shanghai...Rio de Janeiro...Havana...Bucharest...Vienna...Amsterdam

DU BARRY *Beauty Preparations*

Your new spring complexion needn't wait for the weather man! Wipe out the work of winter winds—wake up your circulation with Du Barry Stimulating Cream. Leaves your skin radiant with a healthy glow. \$2

And now for the perfect foundation for that new spring makeup...Du Barry Milk of Cucumber and Orris...softens...soothes...protects. \$1.25

Your new Easter bonnet rates a new Easter face. Brighten your lips with Du Barry Rose Lipstick (\$1). Put Spring in your coloring with Du Barry Rose Beige Powder (\$2). Achieve that dewy April look about your eyes with Du Barry Mascara and Du Barry Eye Shadow (\$1 a piece). You'll feel as pert and pretty as the very first robin!

The Du Barry Vanity holds powder, rouge, and lipstick—make-up-in-a-minute. The case is pink or white enamel, adorned with the Du Barry crest. \$3.75

If it's fagged you're feeling, put yourself in the hands of Ann Delafield at the New York Richard Hudnut Salon, 693 Fifth Avenue, and let nature take its course. Exercise on the Sports Roof (reducing courses at special spring rates), have a free skin analysis. Come and cultivate the Hudnut habit—it's good for the soul and body





ARTHUR O'NEILL

TO YOU, MADAME, this costume bespeaks a state of mind. Yours, in that it has great style and charm. Ours, because it represents an approach to a favorite subject. Guided by our Consumer Advisory Committee we've developed a shop-wide collection of smart well-proportioned clothes, as full of *joie de vivre* as the women for whom they're intended... the jabot dress shown here is fully typical. A well-cut doe crepe dress with new sleeves and slim pleated apron front. Sizes 36 to 44. 69.75 GOWN SALON, SIXTH FLOOR With it you'll like the frosty gleam of this season's important Silver Fox cape. And for a lift the white hat, preferably our sleek beret with the ivy garland, 17.50 FOURTH FLOOR

BONWIT TELLER FIFTH AVENUE AT FIFTY-SIXTH STREET

Three early spring arrivals in Shirley's new "Chatham Square." The colors are aqua, blue, lilac, yellow. Sizes 12 to 20. Price, \$19.95



CHECKING
up on Spring
in Celanese*

Elynnor Fashions

NEW YORK, N. Y. FRANKLIN SIMON & CO.
ASHTABULA, OHIO CARLISLE-ALLEN CO.
BALTIMORE, MD. BLUM'S INC.
BIRMINGHAM, ALA. PARISIAN, INC.
CEDAR RAPIDS, IOWA H. N. CRAEMER CO.
CHATTANOOGA, TENN. MILLER BROS. CO.
DALLAS, TEXAS W. A. GREEN CO.
GARY, IND. H. GORDON & SONS

GREENSBORO, N. C. ELLIS STONE & CO., INC.
GREENWOOD, MISS. W. T. FOUNTAIN, INC.
HAVRE, MONT. BUTTREY'S
HUNTINGTON, W. VA. ANDERSON-NEWCUMB CO.
KNOXVILLE, TENN. MILLER'S
LAWRENCE, KANSAS WEAVER'S
LIMA, OHIO FELDMAN'S
LOS ANGELES, CALIF. JACOBY BROS.
LUBBOCK, TEXAS HEMPHILL-WELLS CO.
MEMPHIS, TENN. THE JOHN GERBER CO.
MILWAUKEE, WIS. GIMBEL BROS., INC.

MINNEAPOLIS, MINN. FEATHERSTONE
MISSOULA, MONT. HAINES' STYLE SHOP
MUSKOGEE, OKLA. CALHOUN D. G. CO.
NASHVILLE, TENN. CAIN-SLOAN CO.
OSWEGO, N. Y. GEO. H. CAMPBELL CO., INC.
PHILADELPHIA, PA. GIMBEL BROS., INC.
PITTSBURGH, PA. GIMBEL BROS., INC.
PORTLAND, ORE. ROBERTS BROS., INC.
RICHMOND, VA. MILLER & RHOADS
SHREVEPORT, LA. RUBENSTEIN BROS., INC.
WACO, TEXAS R. E. COX D. G. CO.

*Reg. U. S. Pat. Off.

Paris COMES TO Wanamaker's

NEW YORK and PHILADELPHIA

Our Fashion Staff (well versed in the needs of American women) went to Paris and personally selected a unique collection of original models — a well-rounded picture of The Mode—hurried it home—and here are the reproductions, ready at moderate prices, \$19.75 to \$65. For example, this copy of a Mainbocher model — the perfect black and white silk dress at \$39.75.

*Wanamaker's is in
Paris 365 days in the
year...366 this year!*

John Wanamaker

*In Both Stores
New York and Philadelphia*



GRAFSTRÖM



BLACK AND WHITE looks newer and smarter than ever this season. For this dashing costume, Germaine Monteil uses her own crêpe Mamouna, a rough silk with the coolness of an ocean spray. (Also in navy and white.) \$125.00. From our Misses' Collections, Grand Salon, Sixth Floor. The Flemish Bonnet by Lilly Daché is from the French Room. Gloves and Bag are from Matched Accessories.

At Field's you will find, coupled with high fashion, the completeness of selection and perfection of service, which have made this store world famous as a shopping center.

MARSHALL FIELD & COMPANY
CHICAGO



Forbath & Rejane

henri
Bendel inc

A charming study in navy and white
...from our collection of French models.

TEN WEST FIFTY-SEVENTH STREET  NEW YORK

J. W. Robinson Co.

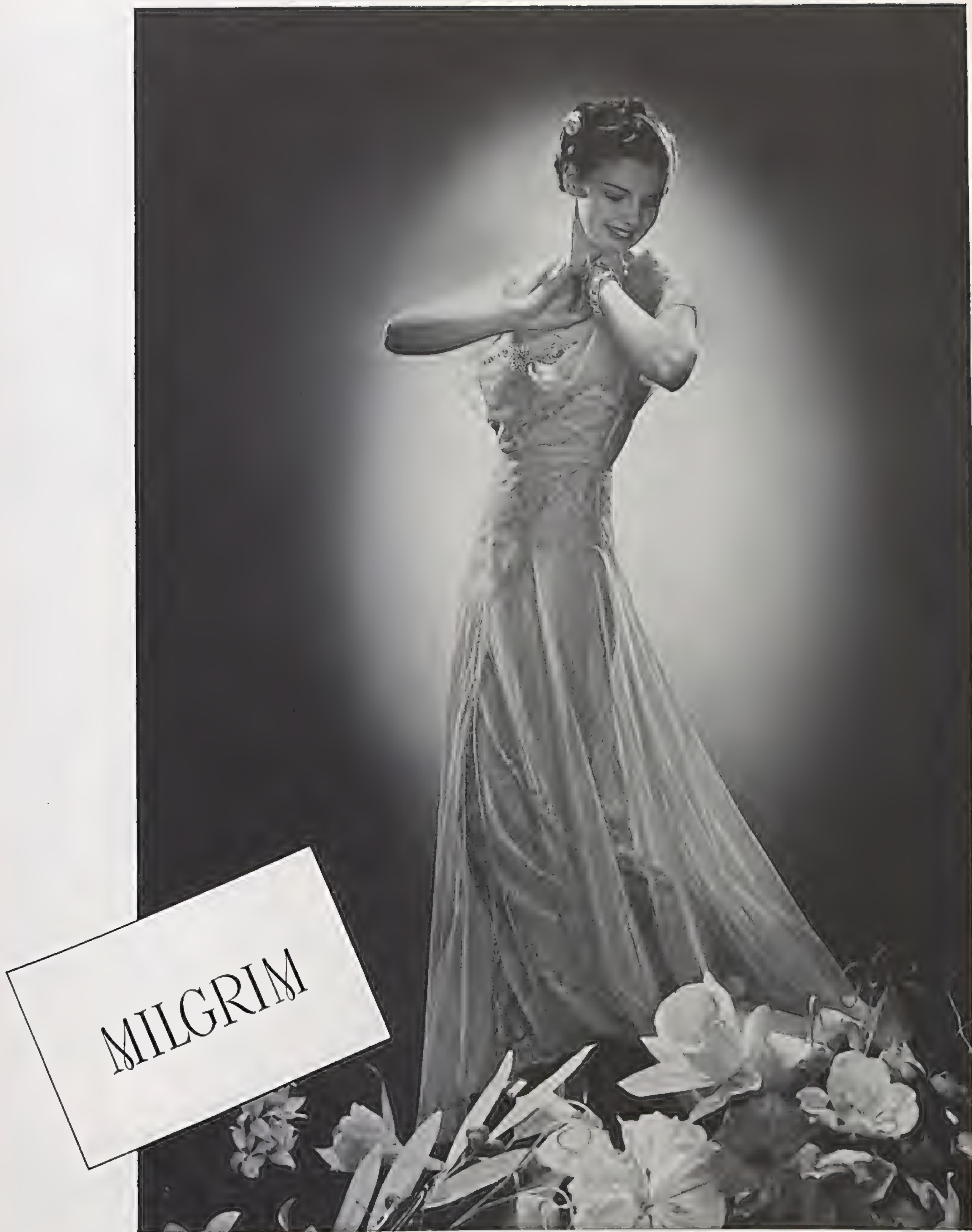
Los Angeles



HURRELL

*Fashion
goes afield*
IN CALIFORNIA

Out on the sunny side of the world, flowering orchards beckon from the highways, sunlight sparkles over the blue Pacific, and the urge to play in the open is irresistible . . . Robinsons' interpret this mood of springtime lightly, with carefree clothes that run the gamut of daytime activities . . . Important afternoons and formal evenings have received equally inspired treatment, and all have been touched with the particular glamour that is California.



An original that suggests the very fragrance of dewy spring and opulent summer. Pouffes of marquisette over a sheath of lace, in cool, fresh loveliness . . . MILGRIM • 6 West 57th Street • NEW YORK • CLEVELAND • DETROIT

WORLDS OF SHOES but . . . only one **FOOT REST**

IN all the realm of fine footwear, there's no other shoe just like this sensational new Foot Rest. No other shoe with its matchless unity of smart, sophisticated style and youth-keeping comfort. No other shoe that can give you the distinctive Foot Rest feeling of true balance and complete confidence when you walk.

Foot Rest is outstandingly the finest shoe we've ever built. Flexible sewed soles in every pair—no tacks, no cement—quality that wears and keeps its shape.

Try a pair of these new Foot Rests. Your feet will thrill to the exhilarating support and comfort . . . the perfect fit . . . of Foot Rest's four great features—the Metatarsal Cushion; Heel Cushion; new Rolled Insole; the new Snug Heelast. Your dealer has Foot Rest Shoes in all the sprightly new colors, leathers and fabrics. See them today.

The Krippendorf-Dittmann Company
Cincinnati, Ohio

Makers of women's fine footwear for 65 years

Jessie



Lenox



Garda



Left: Perfect fit of Foot Rest's Snug Heelast, shorter from ball to heel, with no loss of toe room. Right: Misfit heel, ordinary shoe.



\$6⁵⁰
to \$7.50
Slightly Higher
Denver West.



ALIX creates
a coat for
★MACY'S

And plunges you into spring, *elbow-deep*. (Did all Paris agree to sell sleeves short?) They call it a formal coat; but see how completely natural, what sculptural quality, what ease and grace for the wearer. That's Alix, the Artist Couturiere, who designed a *request* collection for your Macy's two years before she became the pride of Paris. "Visiting Alix," they said this

year, "is like going to an art gallery." And you, you can wear one of her grandest things, reverently copied in Quetsch (Alsatian plum), Russian lilac, gray, beige, navy or black sheer wool. Priced only 36.75, for cash. (Sizes 12-20.) Little Shop, Third Floor. (French Room Toque 9.34. Second Floor. Molyneux Suede Gloves, 5.98. Accessory Shop, 35th St. Balcony.)



Bright outlook, when every dress touched by the magic of "exquisite footwear" at once becomes a costume . . . So, Andrew Geller shoes are thrilling companions to your loveliest clothes. Proportioned to make your foot its smallest . . . crafted with the perfection of all Andrew Geller shoes, these three are typical of a stimulating new collection.

A n d r e w G e l l e r
exquisite footwear

5 2 5 F I F T H A V E N U E , N E W Y O R K

Martha Weathered

• C H I C A G O



THE DOBBS
*Tailored
 Types*



BOBBIE



BLUE GRASS



BALMORAL

You're taking an exciting flight into the future in one of these daring sailors by Dobbs . . . For Dobbs was one of the first to see the signs of more vivacity, more imaginative play, more dynamic originality, on the fashion horizon—and expressed it all in these animated sailors. They're in felt, baku and ballibuntl, all colors, and in natural panama. All headsizes.

When It's a Dobbs, it's a First-Edition Fashion

DOBBS

711 Fifth Avenue, New York

DOBB'S HATS FOR WOMEN . . . IN ALL LEADING CITIES, AND IN THE PRINCIPAL STORES OF T. EATON CO. LIMITED CANADA

*Just between
us Girls!*



Safer . . . and More Beautiful!

Safety, and strength and sparkling modern beauty are plainly part of the picture in the smart and thrifty new Chevrolet with its one-piece solid steel "Turret Top" Body by Fisher. If you buy in the lowest-priced field, see and ride in "the only complete low-priced car!"

To this curly-headed young lady, the solid steel "Turret Top" may be merely a new and more exciting place from which to view the world. But to her parents, it's the crowning glory of a car chosen for style, for safety, for sturdiness, for comfort. They like the clean and flowing grace of these arched and sphere-like contours. They appreciate the added security in "Turret Top's" shock-proof, weave-proof strength. As a safety measure, one-piece seamless steel is the ideal protection to put over the heads of passengers. And the solid steel "Turret Top" Body by Fisher is always accompanied by that notable aid to health and riding comfort, No Draft Ventilation. People like these want the safest, strongest, smartest, most comfortable body they can get — so their choice is naturally a General Motors car with Body by Fisher.



THE MARK OF THE MODERN CAR

ONE-PIECE SOLID STEEL "TURRET TOP" BODY BY

*Registered

fisher

ON GENERAL MOTORS CARS ONLY: CHEVROLET • PONTIAC • OLDSMOBILE • BUICK

LA SALLE • CADILLAC

New Spring-through-Summer Fabrics



Get Forstmann Sheerweights in:

The feminine costume, above, with a sheer wool dress and coat. The fabric is so soft that it can be tucked and draped. New finger-tip length coats...marvellous for Summer days...and evenings! Nothing is smarter over dinner dresses. Spectator and active sports dresses in cool pastels. The weaves are porous, to resist heat and moisture.

Leading shops are now introducing a new and important Summer mode...sheer-weight Forstmann Woolens. They are so cool! So practical! They don't stretch or fade...wrinkles shake out. They look as fresh at the end of the day as when you first put them on. The yarns from which they are woven are so fine that six thousand yards make only a single yard of goods. You can get them in a wide range of weaves and colors at your favorite shops, in costumes and by the yard. Forstmann Woolen Co., Passaic, N. J. Sales Office: Empire State Building, New York City.

Forstmann Woolens

BLOOMINGDALE'S EXCLUSIVE

Easy Swing

GOLF CLOTHES . . . *designed for action*

**THE EASY SWING CULOTTE**

The shoulders and sleeves are cut in one to give perfect freedom of movement and an unhampered back swing. Kasha flannel in grey, saddle brown, London tan, 19.98. Easy swing dress in washable pure Encanto silk, white and the new sharp tones, 19.98.

THE EASY SWING LUMBER JACKET

In Fawnel suede, with inserted knit section in back which eliminates restriction of any kind; a wide knitted band to keep the jacket from crawling up . . . and knitted sleeves. In natural, spur grey or saddle suede, 14.98.

THE GUAYABERRA SHIRT JACKET (Pronounced wya-berra)

Down in Cuba the big bosses of the sugar plantations wear peculiar long, loose shirts with the tails hanging out. They call these guayaberras. We took one of these men's shirts and evolved a woman's golf jacket. In oil tan chamois, 18.98; in men's shirting flannel or Irish linen, 10.98.



Bloomingdale

N E W Y O R K



ARTHUR O'NEILL

The
Dress of
the
Month
REG.
IN
Celanese*



An immaculate White Celbrook Jacket added to a dark printed frock gives you a costume of many-sided charm. Both are new Celanese* Fabrics. The short-sleeved bow frock is pleated front and back and the pearl buttons carry out the leaf pattern of the print. In Admiral Blue, Black, and Red, with White Jacket, and in Brown with Beige. Each costume has two belts—one printed—one in white. With the Jacket, \$29.95. The Frock Only, \$17.95.

*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write

KANE-WEILL, INC. 498 SEVENTH AVENUE, NEW YORK

Kayser Fashion Pre-views

For a perfect Easter turnout — bright ribby gloves!

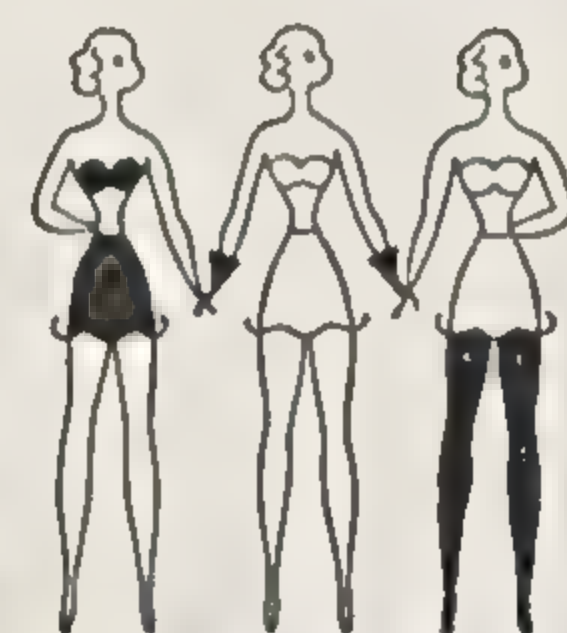


● New fabrics—splashy new colors—to brighten up your life. All Kayser's—all washable—all a mere dollar a pair.

● Kayser's new Doveskin* Gloves (left) are suede-y soft, in lovely pigeon-wing colors such as Honey-Beige, Iris, Coral Pink and many others. All Doveskin styles . . 1.00

● Below are Kayser's famous O-Kays*—O. K. with everything! They're ribbed on the outside, smooth as kid on the inside. 1.00

MADE IN U. S. A.



KAYSER

**Underwear • Gloves • Hosiery
At All Smart Shops**

*TRADE-MARK

The Easter parade starts



...with the right foundation

Illustrated here

**"H.W." LASTEZE
GARMENTS**

As shown by

THE MAY COMPANY

Los Angeles

CONTROL WITH COMFORT—underwrite the slim, firm silhouette today's mode demands with one of these new "Lastex" creations. The Miracle Yarn, you know, brought in a new era of comfortable and unfettered corsetry. It makes any woven or knitted fabric stretch to mold and hold your curves the way they should go. The fit is woven or knitted right into the material itself. The smart woman demands

"Lastex" on her foundations just as she demands "Sterling" on her silver. She knows that it means the smooth lines, the freedom and poise which are the peculiar charm of the modern woman. There is "Lastex" for every figure. Start your Easter parade right. You will discover these and many other delightful new "Lastex" foundations at better stores almost everywhere. "Lastex," 1790 Broadway, New York.

MADE WITH

Lastex

REG. U. S. PAT. OFF.

... THE MIRACLE YARN THAT MAKES THINGS FIT

MONOCRAFT

ADDS THAT *personal* TOUCH TO YOUR SUIT

Suits, suits, suits, sing the cables, so into suits you go. Paris broadens your shoulders, nips in your waist, moulds you into the *new* silhouette.

Then Monocraft, with an initialed fob for your lapel, or a gleaming monogram pin for your throat, adds the personalized touch that makes that new suit yours.

These new "Click-it" monograms are shown at the finest shops and are mounted, right at the counter, by the exclusive Monocraft method. Made by Monocraft, 6 West 32 Street, New York, largest manufacturers of initials in the world.



A soft suit features "Margot" ruff and puffs - a "Click-it" pin fob adds an individual accent.
No. 926-\$2 - Finished in 24K gold or silver.



Sturdy British tweed and a soft cashmere sweater for a sports suit - a "Click-it" initial pin at your throat for a dash of personality.
No. 621-\$1.25 - in gold or silver finish.



Veil and frill feminize a town tailor - a "Click-it" lapel fob gives the personal touch.
No. 932-\$2 - in leather. Also in catalin and wood.



Two of your friends team up



309

311

310

Kay Dunhill

finds in

WAMSUTTA *Supercal*

a perfect partner for **DUNHILL** frocks

Supercal is woven by the Wamsutta Mills' new Equi-Tension process. The result is a fashion fabric of marvelous smoothness and fineness. It tailors like a dream. To find such a durable fabric in colors as lovely as only a Van Gogh could paint, was a thrilling discovery to Kay Dunhill and it will be equally thrilling to you. Wamsutta Supercal in debonair Dunhill Fashions is a style team you should dress as your very own.

\$5⁹⁸

The Van Gogh colors
make them exclusive
Fashion News . . .

Each dress comes in cloister
gold, palette red, landscape
blue, and zinnia rust Supercal.

No. 309—A new shirt-tail
two piece in regulation
style with blouse that can
be worn in or out. Sizes 12
to 18.

No. 311—Culotte in one
piece styling. One of the
most important sports items
of summer. Sizes 14 to 20.

No. 310—Smartly sleeve-
less and ideally suited to
active sportswear. Sizes 12
to 20.

No. 313—A corking sim-
plicity for spectator sports
and town wear. Note the
fishnet tie with cork ends.
Sizes 14 to 20.



313

Kay Dunhill Frocks may
be obtained in the
leading stores in
every city including

GIMBEL BROS. . . NEW YORK CITY

The M. O'Neil Co. . . Akron, Ohio

Hess Bros. Allentown, Pa.

Wm. Filene's Sons Co. . Boston, Mass.

Frederick Loeser & Co., Brooklyn, N. Y.

Abraham & Straus, Inc., Brooklyn, N. Y.

The Wm. Hengerer Co., Buffalo, N. Y.

O'Neill & Co., Inc., Baltimore, Md.

The Halle Bros. Co., Cleveland, Ohio

Carson Pirie Scott & Co., Chicago, Ill.

J. L. Hudson Co. . . Detroit, Mich.

Elder & Johnston Co., Dayton, Ohio

Wolf & Dessauer . Ft. Wayne, Ind.

G. Fox & Co. . . Hartford, Conn.

Sakowitz Bros. . . . Houston, Tex.

H. P. Wasson & Co., Indianapolis, Ind.

Harzfeld's, Inc. . . . Kansas City

Broadway Dept. Store, Los Angeles, Cal.

Burdine's Miami, Fla.

Boston Store . . . Milwaukee, Wis.

The Dayton Co., Minneapolis, Minn.

L. Bamberger & Co., Newark, N. J.

H. C. Capwell's . . Oakland, Calif.

Strawbridge & Clothier, Philadelphia, Pa.

Meier & Frank . . Portland, Oregon

Kaufmann's Pittsburgh, Pa.

Tepper Bros. . . . Plainfield, N. J.

Gladding's, Inc. . . Providence, R. I.

B. Forman Co. . . Rochester, N. Y.

The Emporium . San Francisco, Calif.

Scruggs-Vandervoort-Barney,
St. Louis, Mo.

Bon Marche Seattle, Wash.

Husch Bros. St. Paul, Minn.

The Brigham Co. . Springfield, Mass.

Lasalle & Koch Co. . . Toledo, Ohio

The Hecht Co. . . Washington, D. C.

Lansburgh & Bro. . Washington, D. C.

Musler-Liebeskind . Waterbury, Conn.



Presenting

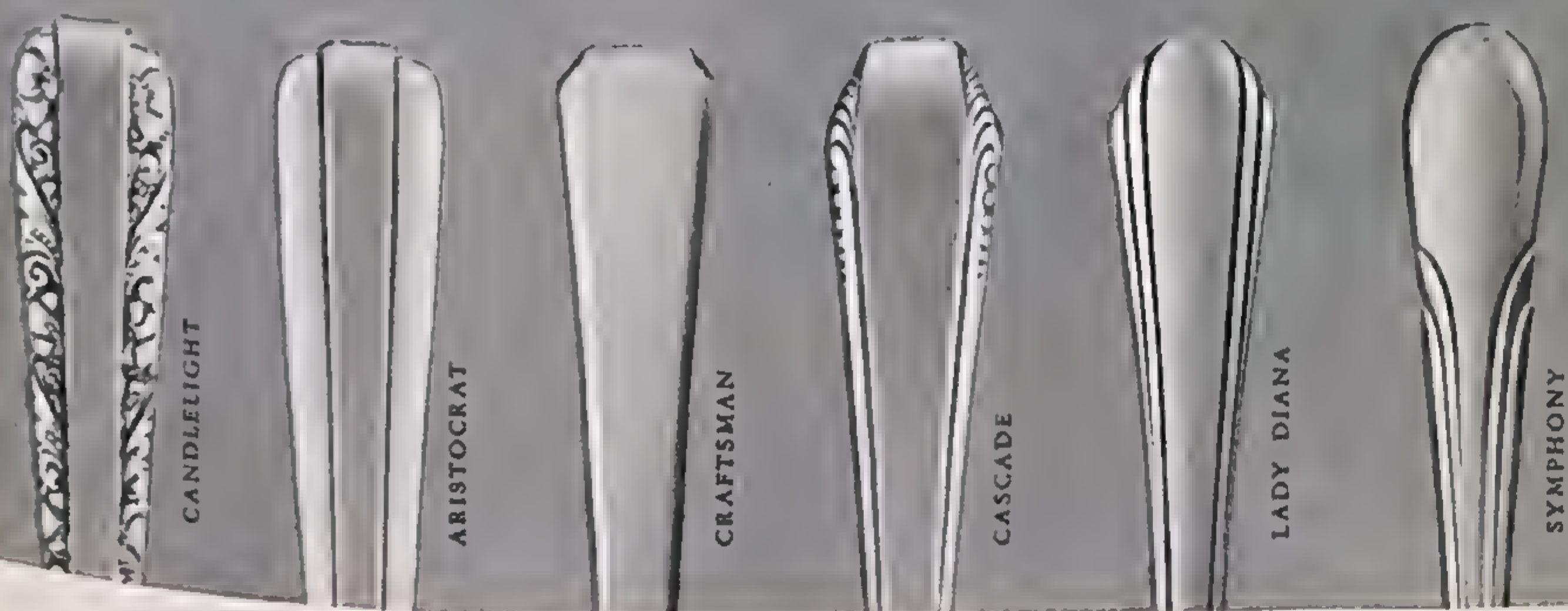


Royal Windsor

"In the Georgian Mood"

The beautiful Renaissance ornament of this new Sterling combined with its modern restraint adapt it perfectly to the present period of elegance . . . It is worthy indeed of its royal name, and of its makers TOWLE

Silversmiths with unbroken Craft Traditions
SINCE 1690



FREE — Pictures and prices of all TOWLE patterns with chart of preferred engraving suggestions.

NEW BOOK FOR BRIDES — only 10 cents — "How to Plan Your Wedding and Your Silver" — tells what to do three months in advance, two months, six weeks, three weeks, last week, last day. Four pages for the groom. Emily Post and Vogue on sterling silver. Twenty-four fascinating pages. Very practical and a priceless record.



THE TOWLE SILVERSMITHS, Newburyport, Mass.

'Bride's Personal Service' Dept. K-4

[] Please send me free folders, etc., especially on the _____ pattern.

[] I enclose 10 cents for your new book, "How to Plan Your Wedding and Your Silver."

Name, Street, City, State _____

QUAKER'S

NEW GENUINE CREPE
and
COMPENSENE CREPE
STOCKINGS



"**A**S sheer as chiffon, as durable as semi-service", describes the new Quaker stockings. The secret of this amazing combination is the perfected Quaker high twist silk, plus—

the fact that Quaker controls every process in production, from importation of raw silk to the finished product, in one of America's three largest silk stocking Mills.

Ask your dealer to show you Quaker Genuine Crepe—a stocking with three-thread sheerness and five-thread strength—and Quaker Compensene Crepe, in two-thread or three-thread stockings—sheer magic plus extra wear. QUAKER HOSIERY COMPANY • 330 Fifth Ave., New York, N. Y.



coast-to-coast record made by shirt frock



PORTLAND

LOS ANGELES

MINNEAPOLIS

WASHINGTON, D. C.

PHILADELPHIA

An "Ivory Washable" by Star★ K. Wragge

RIGHT for Shirt Frock! Its man-tailoring is flawless—with Star★ K. Wragge's famous shirt collar, pleated pockets and button-up or open-down neck. The Chesterfieldian cut is gallantly slenderizing—the gored skirt falls in sleek straight lines. You'll bless the material, a pure

dye IVORY WASHABLE silk crêpe—in pastels. And speaking of Washable Wonders, you'll discover that Shirt Frock opens flat like a book—ironing becomes a shoulder-to-hem glide! Guarantee Shirt Frock summer-long freshness by frequent sudsings with pure Ivory Flakes.

SHIRT FROCK—SHOWN IN LEADING CITIES AND AT THESE STORES

MEIER & FRANK COMPANY
PORTLAND, OREG.

THE DAYTON COMPANY
MINNEAPOLIS, MINN.

DESMOND'S
LOS ANGELES, CALIF.

BONWIT TELLER & CO.
PHILADELPHIA, PA.

WOODWARD & LOTHIROP
WASHINGTON, D. C.



Walk with Vitality

POMONA

VALENCIA

.. YOU'LL WALK WITH CHARM

ROXIE

CORONADO

LUCIA

STEP into a pair of Vitality Shoes and let your face step out of the shadow of foot-fatigue. Every woman knows that the way her shoes fit has a lot to do with the way she feels — and looks. And Vitality Shoes with their carefully balanced scientific lasts and wide range of widths and sizes are made to simplify your shoe-fitting problem. Their buoyant support gives a lift to your stride and grace to your posture. Stay fresh — and charming in Vitality Shoes.

And for young moderns Vitality Shoes offer vitality fit in a whole array of youthfully sophisticated models. Priced according to size.

VITALITY SHOE COMPANY • ST. LOUIS
Division of International Shoe Company

● It's a happy foot that walks in Vitality's Charmed Circle of Smartness, Fit, Economy and Vitality.



VITALITY shoes

SIZES 2 TO 11

WIDTHS AAAAA TO EEE

^{\$}6.75 A FEW STYLES ^{\$}6.00
SOMEWHAT HIGHER IN CANADA

now in america

charnaux

guided control

**In Foundation Garments that
are the sensation of Europe**



Smart American women may now enjoy the *guided control* that has brought, to chic women of the Continent, flowing, *natural* figure beauty.

CHARNAUX foundation garments introduce an ALL-WAY STRETCH fabric of petal-smooth loveliness, and unusual retentive qualities...ANOTEX.

Multiple perforations, scientifically placed to form alternate bands of force and flexibility, give you complete figure freedom in motion and in repose.

CHARNAUX garments are available in a variety to answer every figure requirement and occasion. Be fitted to a new CHARNAUX garment before you buy your Easter suit...it will give your figure that pencil slimness so necessary to the tailored trimness of a tailored season.



CHARNAUX garments are on sale in New York at:

SAKS-FIFTH AVENUE
BONWIT TELLER
BEST & CO.

B. ALTMAN & CO.
LORD & TAYLOR
JAY-THORPE, INC.

JOHN WANAMAKER

In Philadelphia at The Blum Store, Bonwit Teller
In Washington, D. C. at Julius Garfinckel & Co.
In Chicago at Saks-Fifth Avenue
In Dallas at Neiman-Marcus, Sanger Bros.
In Houston at Foley Bros.
In San Francisco at The White House
In Portland, Oregon at Meier & Frank
In Minneapolis at John W. Thomas Co.
In Denver at Daniels & Fisher

charnaux

15 EAST 32nd STREET • NEW YORK CITY • LONDON • PARIS • VIENNA



Spike your Spring wardrobe with

CRITERION BELTS

of Patent Leather

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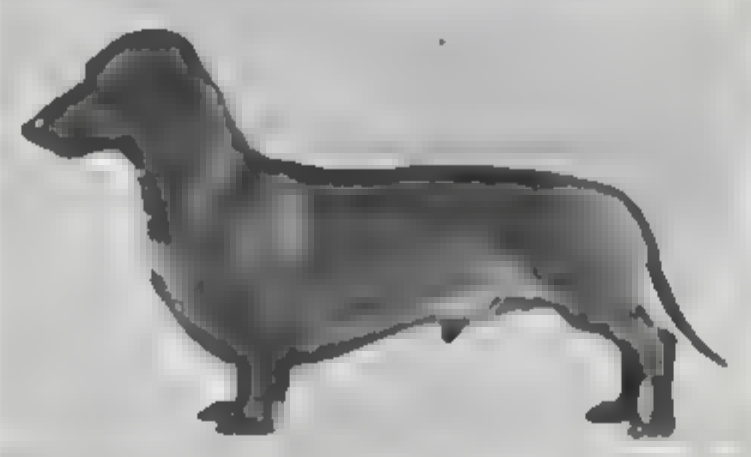
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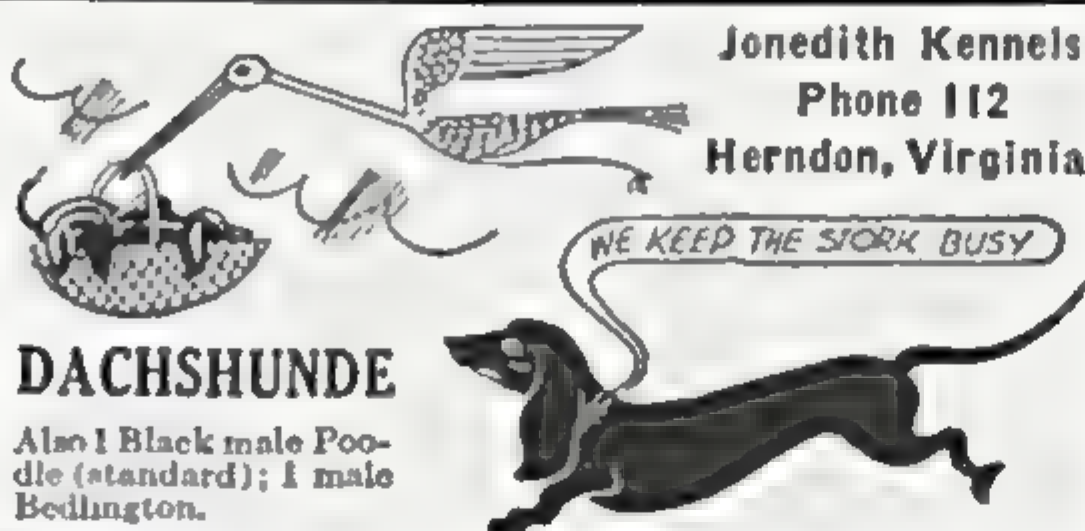


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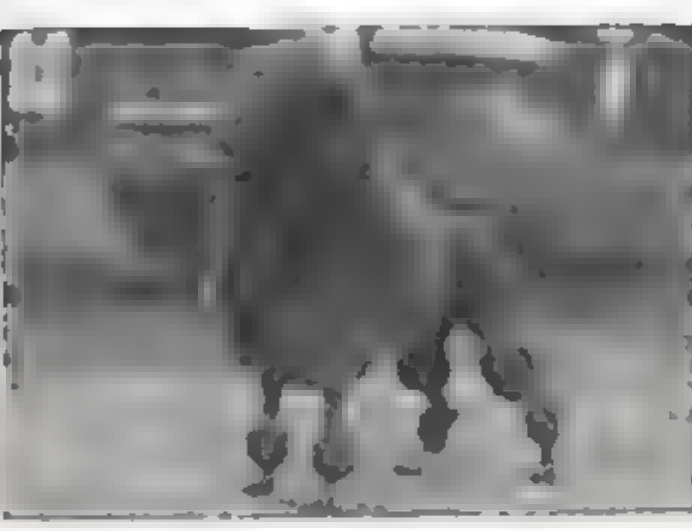
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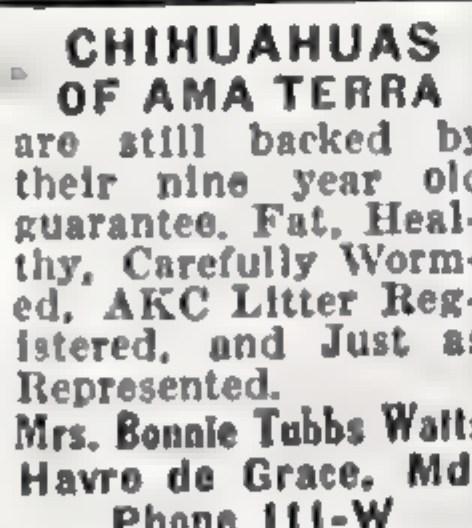


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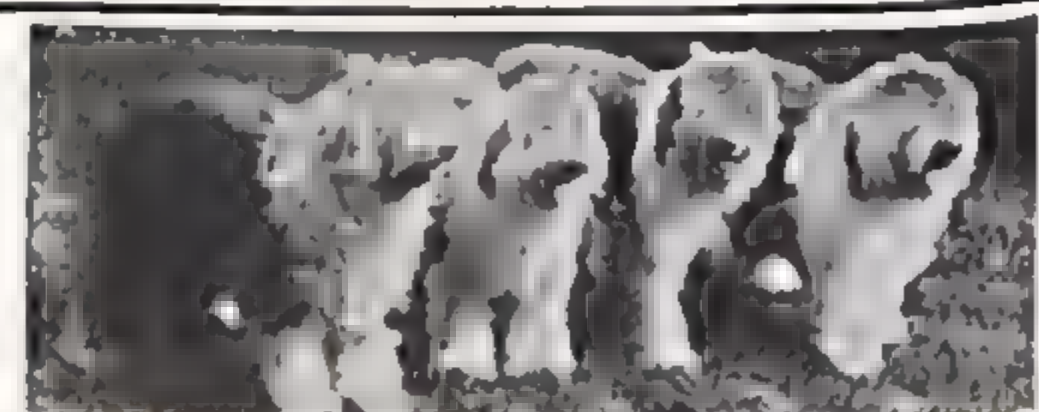
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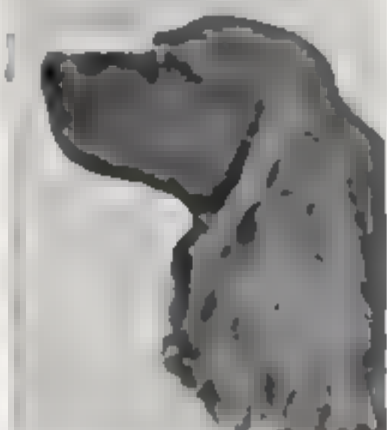
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The following are the chief points to look for in selecting a Pembroke or a Cardigan. Although their essential characteristics and type are the same, they are two distinct breeds, each with its own standard, which must be taken into consideration when purchasing a dog.

THE PEMBROKE WELSH CORGI. You'll be struck first of all by the alertness of the true Pembroke type because of his erect ears, pointed at the tips, his sharp eyes, and his tapering, pointed muzzle, which gives the correct "foxy" expression to his countenance. Colour does not play an important part—although all-white is frowned upon. The general tendency to-day seems to be more and more toward the fox-red colour, which seems to fit in well with (Continued on page 34)



CARDIGAN WELSH CORGI

This little dog with his fox-like head and brush is as clever as Reynard himself. But he has character and conscience that come only in a breed which has been associated with man for a thousand years and more.

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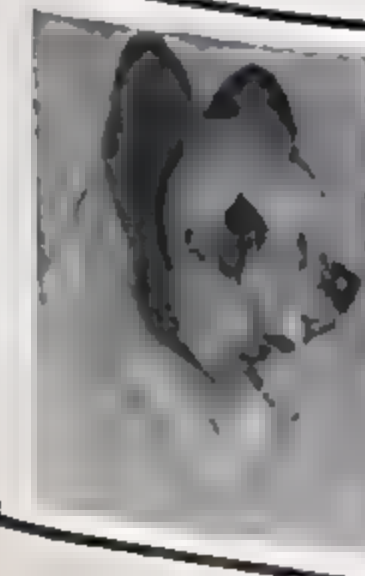
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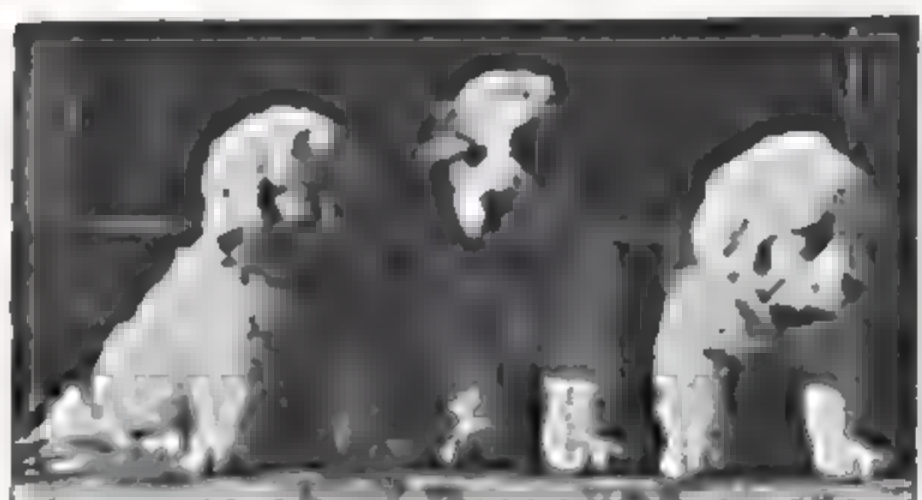
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THE DOG MODE OF VOGUE



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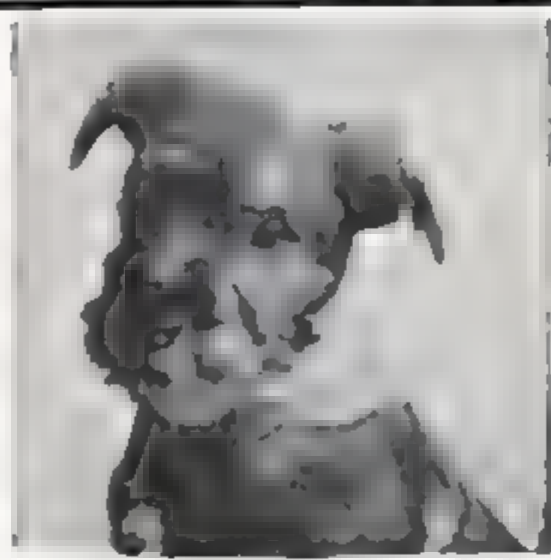
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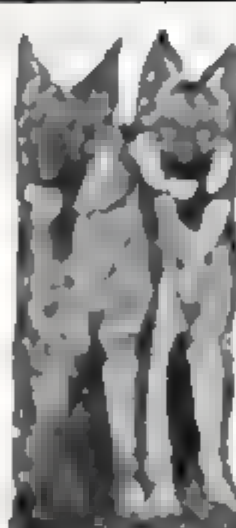
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Welsh Corgi puppies from the Rozavel Kennels, Surrey, England

Corgis from Wales

(Continued from page 33) the general physical appearance of the dog as a whole. The texture of the coat should be harsh; moderately short, very dense, and weather-resisting. His forelegs should be short, stout, and as straight as possible. All in all, the Pembroke, weighing from eighteen to twenty-four pounds, should give an immediate impression of soundness, of a low and moderately long dog, with a short tail either a natural bob or docked.

THE CARDIGAN WELSH CORGI. The most outstanding difference between the Cardigan and Pembroke type is the tail, which in the Cardigan is long and bushy and bears a resemblance to that of a fox. Much stress is placed on the point that the tail should never be curled over the back, but should be set in line with the body at all times. He is a larger dog than the Pembroke, weighing about twenty-four or twenty-five pounds, and the general appearance should be of a much larger and heavier dog. The ears should be proportionate to the size of the dog and prominent, preferably pointed at the tips, moderately wide at the base, carried erect and set about three and one-half inches apart, well back, so that they can be laid flat along the neck (sloping forward slightly when erect). The whole appearance of the Cardigan should suggest strength, flexibility, and sturdiness.

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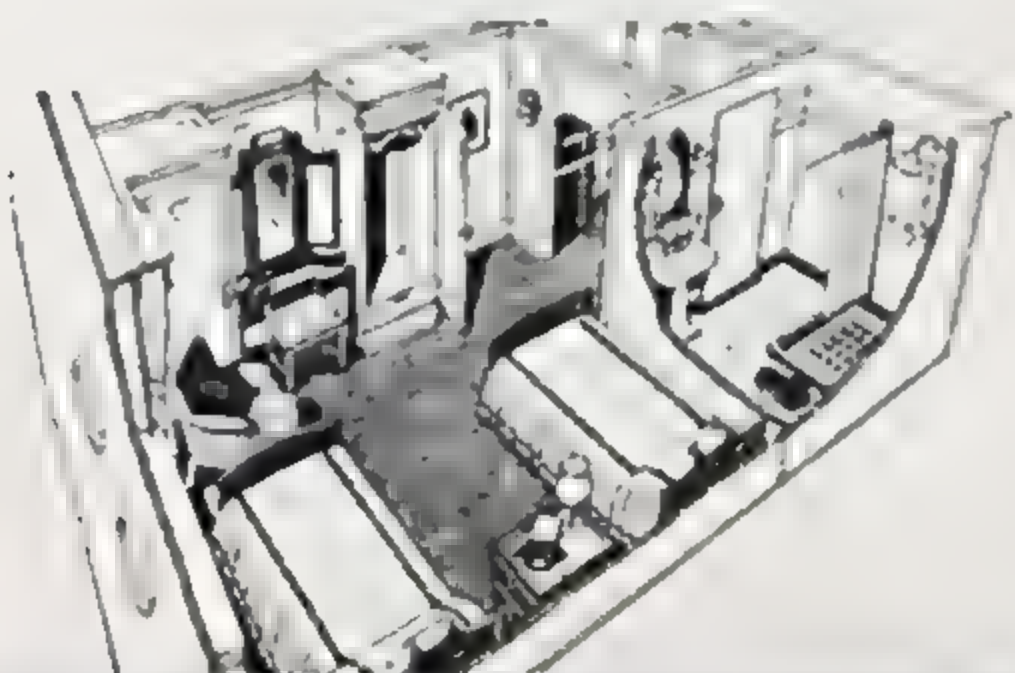
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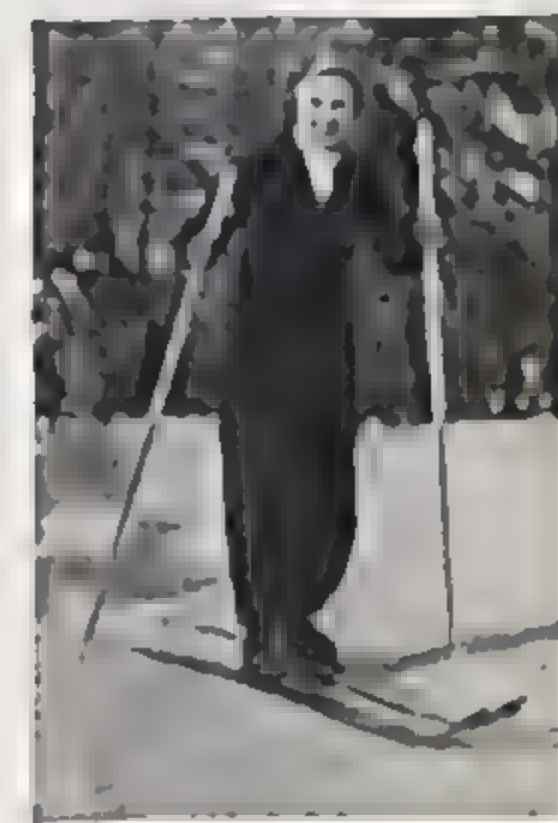
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Vogue Covers

Daffodil Time



• In the spring, we city-dwellers are apt to find ourselves with at least two or three well-developed and apparently hopeless yearnings. One of them is for flowers. We find ourselves with our noses flattened against florists' windows; we go slightly mad at the sight of a push-cart in bloom; at home, we patiently squirt Vichy-water at anæmic little potted plants, in a losing battle with the steam-heat.

Of course, if you go to the country over the week-ends, *tant mieux*. But whether you do or don't, you may not know that one of the world's largest and loveliest eyefuls of spring flowers is at Brookville, Long Island, only twenty-three miles away. It's called "Paradou" and is really more of a park than a garden, since there are about thirty acres of land under cultivation; all perfectly wild and natural-looking, although beautifully landscaped. At this season, it is covered with a host of golden daffodils (ah, there, Wordsworth) in unpremeditated vistas, under the dogwoods and birches and fruit-trees. The daffodils and narcissi, hundreds and hundreds of varieties of them, will be at their best from about April nineteenth to May tenth—400,000 strong, if the weather is decent. And there are lots of other lovely wild flowers too numerous to mention. After that, and all through May, come the tulips, equally magnificent but more formally planted; and the dogwood is in bloom then, too.

This Garden of Eden, owned by Mr. John T. Scheepers, is open from 9 A.M. to 6 P.M., and there is no charge for seeing it on week-days. On Saturdays and Sundays, the charge is fifty cents. (Guest-cards can be obtained from Mr. Scheepers, at 522 Fifth Avenue.) To get to "Paradou" by car, you cross the Queensborough Bridge and take the Grand Central Parkway as far as the Mineola-Roslyn exit. Then you bear right through Roslyn to Northern Boulevard (Route 25-A); the Scheepers gardens, with their Dutch windmill, are on the right, about three miles this side of Brookville. By train, you go to Glen Head station, then hire a taxi for the three miles to Brookville. Either way, the trip needn't take much more than an hour. But you'll never want to come back across the Queensborough Bridge again!

If you're week-ending farther down the Island, or just feel like a longer joy-ride, there's another lovely display of daffodils at Stumpp and Walter's bulb farm—about a mile from Islip, near the Airport. These daffodils are all laid out in rows, but are none the less breath-taking for that; there are a hundred and fifty different kinds, at their best the last week in April and the first week in May. At that time, the farm expects to have six or seven million daffodils in bloom—a real Field of the Cloth of Gold.

La Belle Josephine

• The supper-club of the moment is *Chez Josephine Baker*, at 125 East Fifty-Fourth Street. La Belle Josephine, of course, is mistress of ceremonies here, and she has contrived, at long last, to give New Yorkers a night-club à la "European Plan." Miss Baker and her assistant entertainers perform at intervals throughout the evening. There are balloons to pop, paper snow-balls to throw, and many other implements of night-club warfare. And the gorgeous Josephine herself is constantly on hand, distributing favours to the multitude, welcoming her old-time admirers, and creating a night-long atmosphere of gala. In other words, the show is on from the time you check your chauffeur till the time you wrap up to go home.

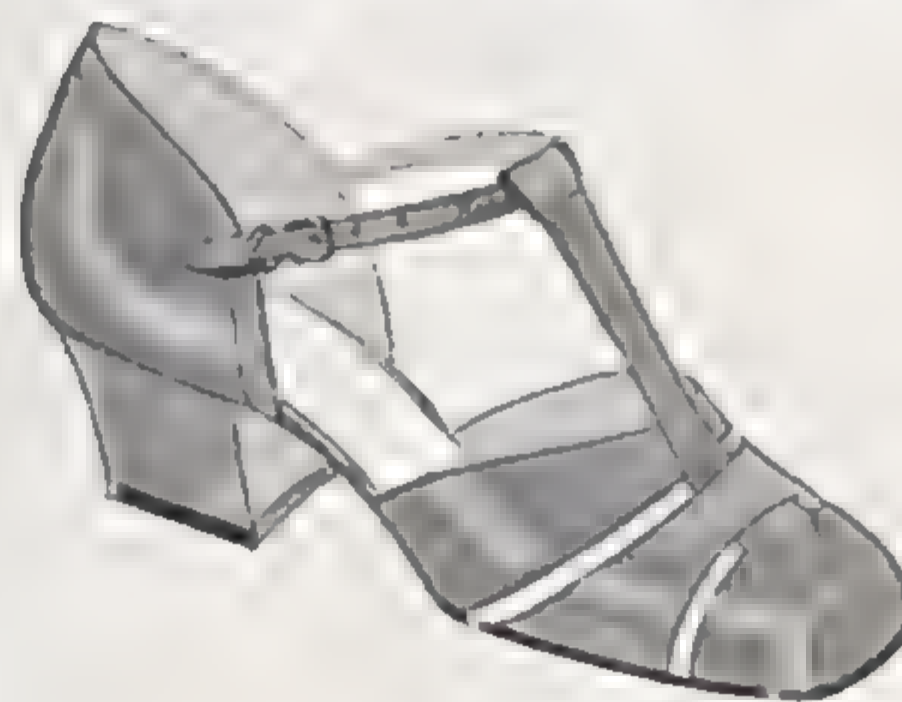
The music, *chez Josephine*, is supplied by Ray Benson's orchestra, which is not only a top-notch swing band, but also croons the necessary accompaniment when Miss Baker sings "*J'ai Deux Amours*." This, by the way, is the first chance Americans have had to hear "*J'ai Deux Amours*" sung in what might be called "the original." Back in 1932, Miss Baker introduced the tune to Paris in the Casino de Paris revue, and since then it has remained *her* song, just the way "*Parlez-Moi d'Amour*" belongs strictly to Lucienne Boyer. Four years is

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the town

a long time to wait, but now, in East Fifty-Fourth Street, you can find out what it really is to have "*deux amours*." Miss Baker also does a song called "*Darling, Je Vous Aime*," containing the immortal line, "*Qu'est-ce que c'est vous do to me?*"

Others on the program include Helen Gray, who nimbly demonstrates "truckin'" with the fleet-toed assistance of the Rocky Twins.

In the daytime, 125 East Fifty-Fourth Street is Le Mirage, where you go for lunch and dinner. But after 11 P.M. (until late in April), it changes to *Chez Josephine Baker*, because you are then in the mood for unlimited whiz.

Hearts and Flowers

• Murnau's "Sunrise," which tore your old movie heart-strings way back in 1927, will be shown again at the New School on West Twelfth Street on April 19. You can see it and Stella Simon's "Hands" as examples of the German influence in the Survey of the Film in America. Early sound experiments from 1926, with a scene from "The Jazz Singer," with Al Jolson—probably the first movie you ever heard in your life; "All Quiet on the Western Front"; and Walt Disney's "Steamboat Willie" will be revived on the evening of May 10. These are part of the history-making film collection assembled by the Museum of Modern Art and are being shown under the auspices of the New York Adult Education Council. New York has gone in for old films all over town, and the cinema intelligentsia and sentimentalists are having a fine time defending what they always said about past directors and their claims that "Hollywood does not develop."

Village Fun

• Jimmy Kelly's, down on Sullivan Street, is getting more and more popular, these days. Even on a Monday night, you will find the long mirrored room jammed, the bar three deep, and

little tables so lapping onto the dance floor that the lovely lady dancing in a minimum of spangles has to watch her step to avoid tripping over the customers. But that is all part of the charm of Jimmy Kelly's, which you do NOT visit in order to get peace and quiet. The management, very intelligently, has added a room upstairs and turned this increased popularity into very good dinners and a bigger and better floor show, and the latter is now enjoyed heartily by Park Avenue, Seventh Avenue, and Kalamazoo, all of whom sing with the excellent baritone, cheer the dancers, and Yahoo with little Jean Waters,

from Texas, whose "Yahoo" song is the hit of the evening—and who is worth going all the way to Sullivan Street to see, before Broadway gets her. It's all very gay, noisy, and not-for-Aunt-Mathilda, and it's distinctly one of the places not to be missed this season. Incidentally, you don't need to dress. The dinner show begins at nine, and the supper show at twelve.

Back to Bowling

• Bowling is back again, and now eager little groups are rushing around at night having fun in all the chief bowling alleys of the city. In addition to all its other virtues, it's supposed to be wonderful for reducing. Over at the Radio City Bowling Alley at 1267 Sixth Avenue, there is special instruction for women every day until five o'clock and evenings after eight o'clock except on Tuesdays and Fridays. We found out that at Thum's Bowling Alley, 1241 Broadway, Mrs. Naomi Fort teaches from five to eight on Mondays and any other time by appointment. With the swank of a Rockefeller address, the Radio City place charges about twenty-five cents a game, but Thum's, sticking to Broadway's tradition, goes in for merely about twenty-cent games.

Potage Mascotte

• There comes a meal-time, in the lives of all mortals, when home-cooking just doesn't fill the bill. Or the mortals, either. A time when the temptation is overpowering to rush forth, open-mouthed, into the streets, and somewhere succumb to *Pintade en Cocotte à l'Allemande, avec Riz sauvage* (Continued on page 46)



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(guinea-hen, *en casserole*, with wild rice). If this happens to you in New York, try the Restaurant Mascotte, at 19 East Sixtieth Street, west-bound. Monsieur Bernard of the Mascotte will understand.

It is hoped, by Vogue, that you will lift your soup-spoon to *Potage Mascotte*, a supreme variation of the *Boula* formula; that *Clos Vougeot*, 1921, will come with your guinea-hen; and that you'll sign off with a *Soufflé à la Vanille*. All things, however, being equal at the Mascotte, anything you order will suffice to make our point.

Aside from the wonders of the menu, put down that you can also sit capaciously at any table, without being crawled over by other people or having your shoulders employed as serving-tables by the waiters. There's ROOM at the Mascotte, because its owners know how much furniture a place can stand, before it becomes a storeroom. This advantage of space is further emphasized by a highish ceiling and extremely simple decorative treatment—soft greys and greens, soothingly blended in the classic style. The entrance end of the dining-room forms a sweeping balcony overlooking the foyer and bar region, a few steps below.

Russia in New York



• We expect that by now, all of literary New York is foregathering at the new Russian Eagle, in the Sherry Netherland. And by literary New York, we mean both writers and readers, since the former have educated the latter to an enthusiasm for all things Russian. The Russian Eagle is very Russian indeed, with General Lodijensky in charge, a Russian orchestra and gypsy singers, plenty of vodka, borsch, caviar, blinis, and all the other Rus-

sian culinary specialties. The room, downstairs in the Sherry Netherland, is decorated like the Coronation Room in the Gramavitaia Palata, in the Kremlin in Moscow, and is full of rich colour. Incidentally, it has a charm quite independent of nationality, being large, well-proportioned, and one of the few restaurants we know of that can be crowded without being noisy. An excellent *prix fixe* dinner is served between seven and ten, an equally good supper afterwards, and there are dancing and a floor show at all of these hours.

Weylin Nightcaps



• All sorts of pleasant things are going on at the Weylin these days, and just in case you don't know about them, we will list them here. Starting with luncheon, there are Fashion Shows

in the Caprice Room every Tuesday noon—gay affairs with music and mannequins and charming clothes to accompany the excellent luncheon. These are given for the benefit of various worthwhile charities, so you can feel beneficent while you are enjoying yourself. Next, chronologically speaking, there is the cocktail hour in the bar, when you drink to the music of Alec Fogarty, who is not only an excellent pianist, but also the composer of several of the songs you are going to hear in "New Faces," when that revue opens. At the dinner hour, you can dance and listen to Bobby Brooks and his orchestra, and on Saturday nights, there is also Charlie Wright with the accordion that once so enchanted audiences in the "Continental Vanities." On Saturdays, the program is repeated at the supper hour, too, and every night, after the theatre, Charlie Wright and the Weylin Nightcaps are in the bar. All of which is making the Weylin a pretty popular place, this spring.

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VOGUE COVERS THE TOWN

Triumphant Return

• Massine, Lichine, Toumanova, Baronova, and all those enchanting people of the Monte Carlo troupe—having danced their way across America—will unpack their ballet slippers at the Metropolitan again on April 12. Their opening will occur on the same date that Vaslav Nijinski made his first American appearance on the same stage twenty years ago. The company has made two hundred and ten appearances in over one hundred cities within the space of eight months, and it is said the troupe will have grossed more than a million dollars by the time it reaches here. One of the new ballets will be "Les Noces," with music by Stravinsky and settings and costumes by Natalie Gontcharova. This will be performed to the accompaniment of four pianos, a percussion orchestra, and a chorus of sixty voices. Another new ballet is "Gypsy Dances," taken from the opera, "Russalka," with music by Dargomijsky and choreography by Madame Nijinska. The first week's program follows:

Sunday Eve., April 12—Aurora's Wedding, Scheherazade, Choeartium
Monday Eve., April 13—Les Sylphides, Scheherazade, Aurora's Wedding
Tuesday Eve., April 14—Lac des Cygnes, Boutique Fantastique, Union Pacific
Wednesday Mat., April 15—Lac des Cygnes, Boutique Fantastique, Union Pacific
Wednesday Eve., April 15—Cotillon, Choeartium, Aurora's Wedding
Thursday Eve., April 16—Les Sylphides, Petrouchka, Prince Igor
Friday Eve., April 17—Aurora's Wedding, Firebird, Gypsy Dances
Saturday Mat., April 18—Aurora's Wedding, Firebird, Gypsy Dances
Saturday Eve., April 18—Lac des Cygnes, Scheherazade, Le Beau Danube
Sunday Mat., April 19—Cotillon, Boutique Fantastique, Gypsy Dances
Sunday Eve., April 19—Aurora's Wedding, Public Gardens, Choeartium

Town Gossip

• Tony and Renée de Marco, having charmed Chicago and tanned themselves at Palm Beach, are dancing

again in the Persian Room at the Plaza. And of course Eddie Duchin's orchestra is another reason everybody still wants to go there.

The newest form of entertaining is to rent a collection of roller skates, a brass band, and give a rousing party in the Mayo Ballroom on East Eighty-Fourth Street.

Albert Sterner's work will be on exhibition at the Kleeman Gallery all of April. . . . The exhibition of Cubism and Abstract Art at the Museum of Modern Art closes on April 19th. . . . You can order a flower for a buttonhole delivered every day through La Boutonnière, 145 East Thirty-Fifth Street. . . . The Junior League is having a Jubilee party for its Welfare Fund on April 17th. Emil Coleman's orchestra will play, lots of talent perform, and the tickets are five dollars each. . . . Jack and Charlie's Twenty-One Club is very extensive and grand these days, and the food specialists still order the guinea-hen with wild rice and raisins and the Baba Au Rhum.

Cherry blossoms and azaleas will bloom around Rockefeller Center, starting on Palm Sunday and remaining through the Easter season as long as the weather permits.

Red Norvo still attracts enthusiastic followers to Jack Dempsey's. . . . Charles Hanson Towne talks about the latest books and movies on the Columbia Chrysler program Thursday nights at 8 o'clock. . . . Everybody continues to play Monopoly. . . . Longchamps on Fifty-Ninth Street stays open all night and has become the place to go for oyster stews, scrambled eggs, and coffee before going home.

Afternoon dancing during the Easter holidays can be found at the Plaza, Sherry Netherland, the Savoy Plaza every day, and the Waldorf and Weylin Saturday and Sunday.

The Metropolitan Museum of Art will continue the John La Farge exhibition through Sunday, April 26. "FLANEUSE"



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SOCIETY

BIRTHS

NEW YORK

Bourne—On February 26, to Mr. and Mrs. Kenneth B. Bourne (Anne Clark), a daughter.

de Garbolewski—On March 2, to Mr. and Mrs. Casimir S. de Garbolewski (Margaret S. Broomall), a son.

Fitch—On February 15, to Mr. and Mrs. Frederic B. Fitch (Marguerite Rea), a daughter, Susan Howell Fitch.

Hagen—On February 22, to Mr. and Mrs. Winston H. Hagen (Christine R. Hoguet), a son, Winston H. Hagen, junior.

Howell—On February 16, to Mr. and Mrs. William Hunting Howell (Elizabeth Hanna), a daughter, Barbara Blackwell Howell.

Jones—On February 10, to Mr. and Mrs. Gordon Hyde Jones (Juliet B. Rathbone), a son, Gordon Hyde Jones, junior.

McGinley—On February 14, to Mr. and Mrs. John Rainey McGinley, second (Claudia Levering Matthews), a son, John Rainey McGinley, third.

Noble—On March 2, to Mr. and Mrs. Francis O. Noble (Camilla L. Edwards), a daughter, Frances White Noble.

CHARLESTON, WEST VIRGINIA

Bannerot—On February 6, to Mr. and Mrs. Frederick G. Bannerot (Mary Frances Palmer), a son, Orvin Palmer Bannerot.

Barnes—On February 3, to Mr. and Mrs. Arnold Appleton Barnes (Frances Arbuckle), a son, John Arbuckle Barnes.

CHARLOTTE, NORTH CAROLINA

Howerton—On February 13, to Mr. and Mrs. Philip Fullerton Howerton (Lemma Shepherd), a son, Philip Fullerton Howerton, junior.

Roberts—On February 15, to Mr. and Mrs. Alfred Leslie Roberts (Ruth Alexander), a son, Alfred Leslie Roberts, junior.

CLEVELAND

Perry—On February 3, to Mr. and Mrs. Allen T. Perry (Myra Standish Colburn), a son, Frederick Colburn Perry.

BIRTHS

Towell—On February 4, to Mr. and Mrs. Bernard A. Towell (Eleanor Assmus), a son, Gary Towell.

GREENVILLE, SOUTH CAROLINA

Nicholas—On February 23, to Mr. and Mrs. Frederick S. Nicholas (Martha E. Milliken), a daughter.

INDIANAPOLIS

Wood—On February 26, to Mr. and Mrs. Gaylord Ashlyn Wood (Laura Winberg), a daughter, Marjorie Wood.

LINCOLN, NEBRASKA

Pollock—On February 12, to Mr. and Mrs. John D. Pollock (Catherine Goss), a daughter.

NEW HAVEN

Corbin—On February 20, to Mr. and Mrs. Herbert Hale Corbin (Jane Kellogg), a daughter, Diana Corbin.

POUGHKEEPSIE

Bedell—On February 17, to Dr. Walter R. Bedell and Mrs. Bedell (Dorothy Manley), a daughter, Helene Manley Bedell.

READING

Schumann—On February 19, to Mr. and Mrs. Otto Schumann (Grace Goetz), a daughter.

SAINT JOSEPH, MISSOURI

Johnson—On February 16, to Mr. and Mrs. Frederick J. Johnson (Alice Connett), a son.

SYRACUSE

Searl—On February 21, to Mr. and Mrs. Jerome Searl (Elizabeth Lewis), a son, Peter Howe Searl.

Vincett—On February 5, to Mr. and Mrs. Reed Vincett (Katherine Jackson), a daughter, Karlene Richmond Vincett.

WEDDINGS

NEW YORK

Blair-Tailor—On February 16, in the First Presbyterian Church, West Palm Beach, Florida, Mr. C. Ledyard Blair, of New York and Peapack, New Jersey, and Mrs. T. Suffer Tailor, of New York and Newport, Rhode Island.



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The Wedding Embassy no longer accepts *any* commissions from *any* merchant in return for your patronage. The continuance of these complimentary services, however, is made possible by revenue derived from the advertising in The Wedding Embassy Year Book.

My own experience and personal services are at your disposal to help make your "day of days" a perfect one . . . whether your wedding is to be large or small . . . whether you wish merely advice on some point of wedding etiquette . . . or wish me to assume complete responsibility for the smooth functioning of the entire affair.

Marie Couderc Brenning

President

The Wedding Embassy, Inc.

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SOCIETY

WEDDINGS

NEW YORK

Chapin-Erhart—On February 12, in the Madison Avenue Presbyterian Church, Mr. Charles Merrill Chapin, of New York and Far Hills, New Jersey, son of the late Charles M. Chapin and Mrs. Chapin, and Mrs. Kent Erhart, daughter of Mr. and Mrs. George Edward Kent, of Jericho, Long Island.

Chase-Kingsbury—On February 15, in the Collegiate Church of Saint Nicholas, Mr. William Rowell Chase, of Cincinnati, Ohio, son of Mr. Harry Everett Chase, of Brookline, Massachusetts, and Miss Katharine Knox Kingsbury, daughter of Mr. and Mrs. Albert Kingsbury, of New York and Greenwich, Connecticut.

Draper-Moore—On March 3, in Santa Barbara, California, Mr. Charles Dana Draper, of New York, son of the late Dr. William H. Draper, and Mrs. McGinley Moore, of New York, daughter of the late John R. McGinley.

Hodgman-Gillmor—On February 12, in Christ Church, Mr. John Martindale Hodgman, son of Mr. and Mrs. George Barker Hodgman, and Miss Vaun Gillmor, daughter of Mr. and Mrs. Ogden Burnett Gillmor.

Hodgson-Hazard—On February 17, in the Chelsea Presbyterian Church, Mr. Kaspar M. Hodgson, son of Mr. Caspar W. Hodgson, of Yonkers, New York, and Miss Adeline Hazard, daughter of Mr. and Mrs. I. Pearce Hazard, of Narragansett, Rhode Island.

Jay-Draper—On February 14, in Grace Church, Mr. Nelson Dean Jay, junior, son of Mr. and Mrs. Nelson Dean Jay, of Paris, France, and Miss Diana Draper, daughter of Dr. George Draper and Mrs. Tuckerman Draper.

Leonard-de Rham—On February 29, in Saint Mary's Episcopal Church, Tuxedo Park, New York, Mr. James Richards Leonard, son of Mr. and Mrs. Robert J. Leonard, of Pelham Manor, New York, and Miss Elizabeth de Rham, daughter of Mr. Frederic Foster de Rham.

Moore-Fitter—On February 15, in Greenwich, Connecticut, Mr. Barrington Moore, junior, of New York, son of Mrs. Richard L. Stokes and of Mr. Barrington Moore, of England, and Miss Katharine Fitter, daughter of Mr. and Mrs. Charles F. Fitter, of Greenwich.

Moran-Taylor—On February 11, Mr. Charles Moran, junior, son of Mr. and Mrs. Charles Moran, of New York and Newport, Rhode Island, and Miss Josephine D. Taylor, daughter of Mr. and Mrs. David H. Taylor.

Murad-Merrill—On February 22, in Saint Matthew's Church, Bedford, New York, Dr. F. René Murad, son of Dr. Gaston Murad and Mrs. Murad, of Vienna, Austria, and Miss Priscilla Godfrey Merrill, daughter of Mr. and Mrs. Edwin C. Merrill.

Nelson-Love—On February 12, in Montclair, New Jersey, Mr. Francis A. Nelson, junior, son of Mr. Francis A. Nelson, and Miss Betty Love, daughter of Dr. Leslie C. Love and Mrs. Love.

Pierce-Bannard—On February 22, in Saint Barnabas' Protestant Episcopal Church, Irvington-on-Hudson, New York, Mr. Wallace Lincoln Pierce, son of Mr. and Mrs. Walworth Pierce, and Miss Mary Markle Bannard, daughter of Mrs. Markle Bannard, of New York and Irvington-on-Hudson.

Richard-Bracy—On February 8, in Pasadena, California, Mr. Walter L. Richard, of New York, son of Mr. Oscar L. Richard, and Mrs. Annette Shelby Bracy, daughter of Mrs. Darwin H. Strong.

Robbins-Thayer—On February 12, in the First Presbyterian Church, Stamford, Connecticut, Mr. Geoffrey Wolcott Robbins, son of Mr. and Mrs. Wolcott Phelps Robbins, of New York, and Miss Virginia Thayer, daughter of Mr. and Mrs. Lyman Eddy Thayer.

Woodhull-Hubbard—On February 14, in the Central Presbyterian Church, Mr. William Tennent Woodhull, son of Mr. and Mrs. Daniel E. Woodhull, of New York and Kennebunkport, Maine, and Miss Harriet Borden Hubbard, daughter of Mr. and Mrs. Samuel T. Hubbard, of New York and Kennebunkport.



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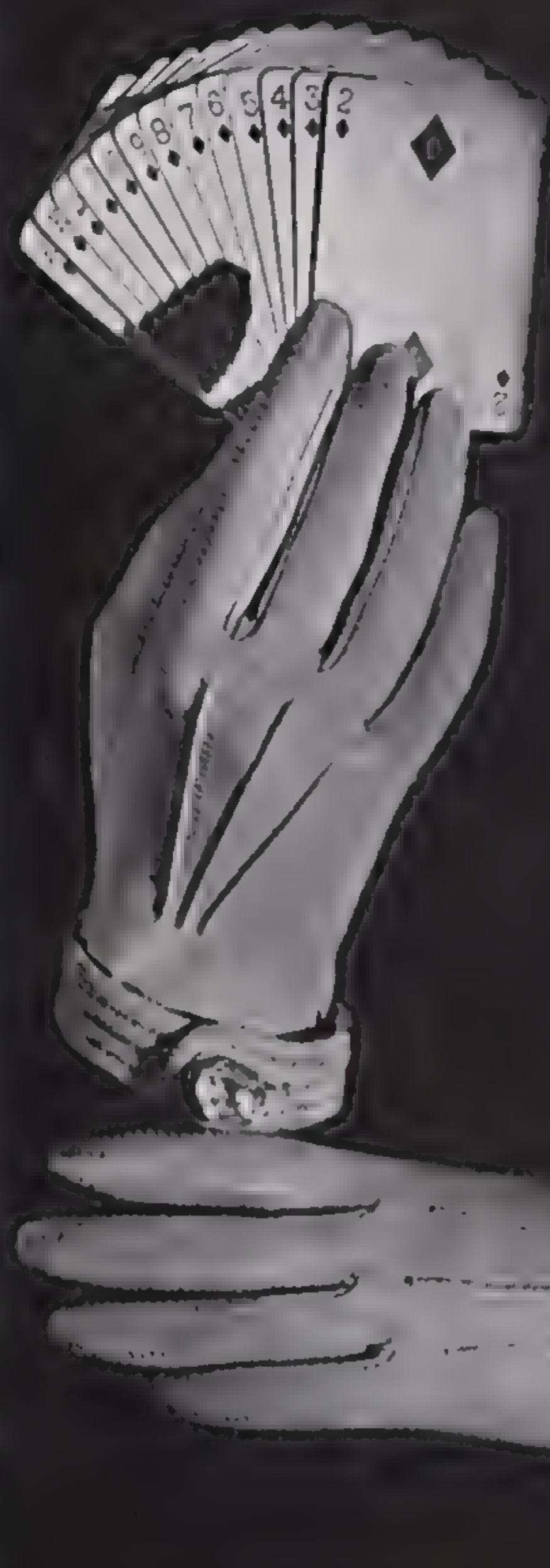
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VOGUE

INCORPORATING VANITY FAIR

IS PUBLISHED TWICE A MONTH

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES

BELLODZIA



PARFUM DE CARON



VOGUE'S-EYE VIEW OF THE MODE

Wondrous events very often have frivolous expressions. Take Christmas—and stockings, for instance. Or, to come to the point and season, take Easter—and bonnets. Not only bonnets, but all the brilliant incidentals of fashion that make the art of dress a game of wits, and the Easter parade a gamut of feminine colour.

Here are some of those incidentals, culled from the last Paris collections. Look up at the left and see what Piguet invented: outrageous banjo sleeves shooting up, half white, half black. Look above and smile at these: Rochas' amiable mermaids contentedly curled up on a belt or cramped on buttons; Schiaparelli's love-birds billing and cooing in leather, and her tiny nosegays of bead flowers.

Take heed, if you're clever, of Molyneux' trick up at the right: bunches of yellow tulips stuck in his swathed belts. Watch for Patou's tiny hoop-hats perched over the eye, with more flower trimming than hat.

Down below are three more inspired vagaries: Lanvin's stiff lacquered Japanese combs and fans (shown even with Margot dresses); Mainbocher's startling paradox—double-breasted coats worn hind side foremost just for deviltry; and Maggy Rouff's idea of having time in hand: a watch set in the cuff of a hand-sewn glove.





MOLYNEUX'S SILK LACE GOWN WITH PEARLY DIADEM • ALTMAN AND J. W. ROBINSON SHOW LACE BRIDAL DRESSES

HORST

BRIDE AND PREJUDICE



AGNÈS'S CRYSTAL CAP FOR A BRIDESMAID (BERGDORF GOODMAN) • PATOU BLOUSE

Being a one-act play concerning an age-old situation.

Taking our cue from Miss Austen's current Broadway hit, let us call the characters involved Mrs. Bennet, Mr. Bennet, Miss Elizabeth Bennet, their daughter, and Miss Lydia Lucas, a young friend.

Scene: The Bennet living-room.

Time: Now.

The Bride (to be) is, of course, Miss Bennet.

The Prejudice is—well—Mrs. Bennet's against the New Order.

MRS. B. (to Elizabeth): Well, I still can't see why you won't wear my wedding-dress, Elizabeth. (To Mr. B.) It was good enough for you, dear, wasn't it?

MR. B. (over his paper): Yes, if that's any criterion.

MRS. B.: After all, there's nothing quite like orange-blossoms and old-ivory satin—

ELIZABETH: For you, maybe. But I'd rather start fresh.

LYDIA (To Mrs. B.): You see, it may be her only chance!

ELIZ.: Besides, mother, you can be absolutely traditional and all that without despoiling the attic—

LYDIA: Take this marvellous white lace Molyneux on the frontispiece of Vogue, for instance. It's traditional, but far from stuffy.

MR. B.: Of course, in the matter of—ah—economy, there's something to be said for your mother's suggestion.

LYDIA: Fie upon you, Mr. Bennet. This is no time for economy!

ELIZ.: I suppose I do have to wear white—

LYDIA: Not necessarily. You might pick up your courage and consider that fascinating new Lelong in mauve.

MRS. B.: Mauve? Good heavens, that's preposterous for a bride!

LYDIA: No, really not, Mrs. Bennet. It could be a knock-out—a very pale, sort of cloud-like mauve chiffon, and you wear an even paler mauve veil with it. I saw one in mauve at Lord and Taylor's.

MR. B.: Sounds faintly sinful—

LYDIA (warming up to it): And then all the bridesmaids could be in purple, fuchsia, and lilac. Bergdorf has a fuchsia Patou dress that would be a dream in all these shades. And it's something we could wear afterward.

ELIZ.: There's your economy! It would be a perfect evening dress.

MRS. B. (wistfully to Elizabeth): Well, if you do wear white, Lydia and the other girls could be in that enormous Vionnet tulle—perhaps in yellow or blond shades. Here it is on page 70.

LYDIA: And how about Agnès's glass hats with those dresses—glass hats—newest thing for bridesmaids.

MR. B.: People in glass hats—

MRS. B.: Well, we can have a look at them. But let's get on to your going-away suit.

LYDIA: That's easy. The town's overflowing with swell suits. Have you seen the famous Schiaparelli—the smoky-blue one with plaid below the yoke? Here it is on page 73.

ELIZ.: Yes, but I have a horrible feeling Totsy Douglas has grabbed it already.

LYDIA: Never mind. What about that Schiaparelli blue suit at Bendel's, the one that looks like a waistcoat and has cinnamon buns for buttons? And Best's has that beige wool Rochas with the mauve blouse and pockets piped in blue and mauve. I'm mad for that—I'll get it myself if you pass it up. (Continued on page 147)



AGNÈS'S FANTASTIC GLASS HAT (JAECKEL) • LELONG'S BROADTAIL COAT

HORST



HORST

LIKE A GIANT MOTH, PATOU'S PLEATED BLUE GEORGETTE CAPE; VIOLET CRÉPE DRESS (BERGDORF GOODMAN) • VAN CLEEF AND ARPELS JEWELS



CECIL BEATON

A cleverly twisted peplum on Alix's black chiffon jersey dress. It's a dramatic new silhouette for afternoon. Suzy's two-tone red mousseline hat (Bendel). Jewels on both pages from Udall and Ballou



Alix threw a surprise into her openings with this silver fox peplum flaring from a black crêpe jacket. The dress has a pale blue crêpe top. Rose Descat's stitched taffeta hat (Bergdorf Goodman)



LIKE CRUSHED TINFOIL—PAQUIN'S LAMÉ CRINKLED TAFFETA COAT (JAECKEL); CHAIN-TRIMMED LAMÉ DRESS



HORST

EXOTIC ALIX PLEATS THIS ENTIRE COAT OF STIFF TAFFETA, IN A BRICK-RED AND GREY DIAMOND DESIGN

ROUGH OR SMOOTH

THE COLLEGE GIRL'S VOTE

AFTER all that free speech on the subject of college girls by college men in the December 15 issue of *Vogue*, it seemed only fair to let the worm turn. Four hundred worms (admittedly an unpleasant simile for such a charming phenomenon as the college girl) have herewith turned very audibly. At times, even, their protests have risen to an outraged shriek.

We confess to have spurred them on with malicious intent. We asked them—through the medium of our *Prix de Paris* quizzes—what they thought of the college man's general appearance, his behaviour, his philosophy of life, his attitude towards spending money on them, his passions and aversions, demands and assets.

Being clothes-minded, let's begin with externals and quote these lasses on the subject of collegiate attire.

"As long as his handkerchief and his tie do not war, a college man thinks he is beautifully attired for anything."

"We like them for their personalities and not for what they wear. (We have to.)"

"College men aren't dressed; they are thrown together piecemeal."

"I get all dressed up in my best formal dress, and then he can come along in his little grey suit."

"Men overrate the importance of comfort in dress; girdles are as uncomfortable for us as stiff collars are for them."

"I insist on a coat for every date, but I have to insist."

"A good manicure doesn't make a man a sissy."

"Nail polish is sissy."

"We wish men would pluck their eyebrows."

"Full dress is thrilling!" (This sentiment echoes from coast to coast.)

"Tails do things for ANY man."

"Any college girl would rather have one date with a man wearing tails than ten with men in anything else."

The farther West one goes, the sadder the story. This from the University of Michigan. "When we pour ourselves into long velvets for dancing, we'd like him to wear tails, but, if he did, the other boys would ship him out on a rail." And these from California: "For an early movie on Sunday night, the boys usually dress up a little, wearing coats over their sweaters or shirts, and ties." And, "for evening, a tie should be a necessity, even though most men feel that they look more like Johnny Weissmuller without one."

"Smooth" is a word that still figures prominently in the college girl's vocabulary, and smooth men are the men girls like as dates.

Pet peeves, reiterated again and again, are these.

White saddle shoes (usually soiled) in winter. (These are mentioned some seventy-odd times and condoned only by Wellesley, which admits that they are comfortable.)

Pork-pie hats; white socks; drooping socks (we almost gather that garters are unknown to college men west of the Mississippi); bow ties; crew hair-cuts; greasy hair tonic conducive to that patent-leather effect; too short trousers; "cords" (corduroy pants to you).

Pet enthusiasms are:

Tails—tails—tails; white shirts; camel's-hair coats; casual sports clothes; tweeds with an English air (the sort that go well with pipes).

One girl writes bitterly, "Since men prefer long dresses, might women be permitted to say that they don't like pants reaching only to the ankles? And though men don't admire 'futuristic hats,' girls at least give some thought to finding becoming ones. Do men? As to red nail polish—do you really think men mind them more than girls mind dirty finger-nails?"

Taking all four hundred odd answers, untidiness seems to be the chief complaint. And, as one girl puts it, "Men usually do most of the talking, so that leaves the girls a lot of time to observe them!"

Coming to his behaviour, conceit is the universal grievance. One out of every ten girls says that men think of themselves as God's gift to women. "Here I am, you lucky girl," is the typical attitude, one girl remarks.

Practically all agree that college men are herd-minded. "They like to take out the popular girls." "If it weren't for their difference in size and shape, all men would look alike." One girl, analysing the college man, describes his interests in the following list. (Continued on page 120)

● ALEXANDER BROOK enjoys the enviable reputation of being one of the leading painters in America. Fifteen museums own works of his, and the Metropolitan Museum—which bought his "Sandy" three years ago—has just acquired "Ann" from The Downtown Gallery. Brook belongs to no school, type, or *ism* of painting. This fact, his rich sensuous colour, his sincerity, and the poetic mood that pervades his canvases are among his chief virtues as an artist. Born in Brooklyn of Russian parents, he has won a Guggenheim Fellowship, travelled abroad, and now teaches at the Art Students' League in New York. He is married to Peggy Bacon, the brilliant satirist, has two children, and a home at Cross River, New York. His wife, in "Off With Their Heads," describes him thus (among other things): "Fierce blue eyes . . . violent stare compounded of rage and gaiety. . . Mercurial, intense."



"ANN" BY ALEXANDER BROOK



NELSON

June Preisser, the daffy little charmer above, dances, at sixteen, like an acrobatic balloon in the "Follies." Jeanne Dante, the twelve-year-old child on the right, is so authoritatively an actress in The Theatre Guild's "Call It a Day" that Universal Pictures has signed her

SO YOUNG-AND YET

BEST ACTRESS?

BY GEORGE JEAN NATHAN

WHO is the best young American actress? Is she Helen Hayes, who has many champions for the honour? Is she Lynn Fontanne, who also is not lacking in admirers of her art? Is she Ina Claire, heralded by many as our foremost *comédienne*?

Or is she Katharine Cornell, proclaimed by a considerable number of the critics to be the First Lady of the American theatre? In view of the seeming confusion, a careful investigation and appraisal of the four ladies may be of some help in arriving at a decision.

Let us first consider Miss Hayes. Her earlier activities in the theatre were devoted for the most part to insignificant ingénue comedy rôles, in all of which she gave a sufficiently satisfactory account of herself. Her best performance in these years, and by long odds, was that as the scrambling, bawling, young get-in-the-way in Booth Tarkington's amusing "Clarence," in turn the best of the comedies in which she appeared. Though the play was wild, moonstruck fooling, Helen Hayes invested her rôle, while keeping it strictly in key with the shambles tone of the exhibit, with a shrewdly calculated eye to recognizable reality. In the following years she proved herself a delightful Cleopatra in Shaw's "Cæsar and Cleopatra." It was, incidentally, a very much better performance on all counts, save perhaps pictorially, than that given by Gertrude Elliott in the original American

production of the play—a performance that caught the Shavian quasi-child quality to a nicety. She was an equally delightful Maggie Wylie in Barrie's "What Every Woman Knows," a surer performance in almost every way than that given by Maude Adams. There was in it an achievement of womanly warmth that Miss Adams failed to negotiate. Her decidedly mediocre performance in the self-miscast heroine's rôle in the dramatization of "Mr. Gilhooley" amounted to little more than stock-company histrionics embroidered with the faintest hint of an Irish accent.

There was also a rather poor performance in the poor comedy called "Petticoat Influence"—the kind of acting that almost any less experienced comedy actress could have dished out; a first-rate performance in "Coquette," expertly worked out to the last detail and here and there actually converting intrinsically dubious material into something relatively real and moving; and a workmanlike, if not particularly inspired, performance in Molnár's uninspired "The Good Fairy." In the latter, Miss Hayes, as a reverse-English Viennese Pollyanna, simply took a leaf out of her early comedy acting and accented its obvious phases by way of putting over the play. Then came "Mary of Scotland" and, this season, "Victoria Regina," both still fresh in memory. In the former, her limitations in a physical direction—she is too small a woman to fill out the tall robes of Mary—and in the reading of what approximated heroic blank verse operated against her, although here and there she contrived, out of her sharp knowledge of acting trickery, to make her audience partly oblivious of her shortcomings. In "Victoria Regina" she gives what is unquestionably her best and most considered performance to date. It is one all the more noteworthy because of the almost motion-picture chopiness of a script that has been cut down from its original thirty episodes to a mere ten, with the resulting blank spaces between and the comparative lack of fluid dramatic continuity and mounting force.

Secondly, Miss Fontanne. Introduced into the American theatre by Laurette Taylor, she made her appearance, after a start in minor and unimportant rôles, in a succession of plays produced by The Theatre Guild. In Shaw's "Arms and the Man," she failed to distinguish herself. In neither his "Pygmalion" nor in Werfel's "Goat Song" did she do much to stimulate the critical pulse. There was an affectation, a forced quality, to her performances that tried sorely (Continued on page 115)



FRENCH PRINTS

- Molyneux cultivates daisies in his collection. Below, left, is the daisy crêpe blouse he adds to a black wool suit. He even embroiders a daisy on the jacket. Molyneux sailor of shiny black straw
- Francevramant likes plaid. Below, right, is her bold black-and-white plaid taffeta coat, slung over a sheer black wool dress with a taffeta yoke (Jaeckel). Suzy's geranium mousseline hat (Bergdorf Goodman)
- (Opposite) Lelong's newest print song is Persian. He makes a severe tunic-jacket of Persian-printed crinkled taffeta (Macy's), to wear over a brown silk jersey dress. Suzy's mousseline hat with a horsehair veil
- Chanel also roots for daisies. Far right is her jacket and dress with blue daisies crowded on a white crêpe ground (John Wanamaker, New York and Philadelphia). Even the straw sailor has a crown of daisies.
- The art prints on these pages are from Jansen; the furniture from Dolt









PARIS PARADOX

The great Vionnet lays down no law for evening. For you who crave stream-lines, she turns out the dinner-dress at the right, a slim pillar of black crêpe with an arrogant panel caught in the hem. The only break in its severity is a massive belt of gold metal and ruby stones (Bendel)

Opposite: For you who like froth, Vionnet whips it up in a new sophisticated form for these two tulle extravaganzas. The white tulle is corded and shirred every inch of the way. You may wear it as a dress or as a coat, over the satin sheath shown here (Salon Moderne, Saks-Fifth Avenue)

The black tulle Vionnet, opposite, upsets all the old conceptions of tulle. Gone completely is the sugary, ingénue quality. Cording and shirring contribute a new worldliness. Underneath the bouffant dress is a slender slip of black satin. (Hattie Carnegie; Martha Weathered; I. Magnin)

COLLECTION FEVER—SPRING 1936 ATTACK

COLLECTION fever: a highly contagious malady peculiar to Paris, with epidemics recurring annually in February and August, and slight attacks in April and November. Symptoms: a definite lethargy about three weeks in advance, when you feel that there is nothing new under the sun, that creative ability is dead, that there is no inspiration for clothes and no hope for any. This period is followed by one of mild interest as you sense mysterious work going on behind closed doors, and as whisperings of this or that possible tendency come to your ears. Finally, you rush headlong into a period of frantic curiosity—the most marked symptoms of collection fever—when you devour every crumb of information and when you live on expectation.

When you are in this state, it seems a life-and-death matter to be invited to the first presentation of every important collection; to sit in the first row in the first room to see the first mannequin in the first model. You rush madly from one collection to another in your fevered state, and you talk and think nothing else. It seems far more vital that Schiaparelli is making parachute skirts than that Russia is teaching an entire population to use parachutes.

The presentations themselves are like first nights at the theatre; half the people arriving early to watch the impressive half arrive late. There is the same tenseness of expectation as there is in a first-night audience waiting for the curtain to go up; the same curiosity in seeing who has been invited, and who hasn't; the same applause for good numbers.

- Schiaparelli couldn't have had her presentation more perfectly staged: the place Vendôme full of mounted police (for King Boris, at the Ritz, as it happened), impressive motors arriving and depositing impressive people; three Ambassadors (Austrian, Italian, and French); several Princesses; and the convalescing Hon. Mrs. Reginald Fellowes all wrapped up in rugs. Upstairs, the salons were jammed. There were Madame Vladimir Molotov, Lady Alexander Haig with Violet Trefusis, Princesse Sixte de Bourbon-Parme, and Jean-Michel Frank very quiet and crowded on the stairs. The performance was rehearsed to perfection, and it was full of amusing divertissements (called accessories and gadgets in the fashion world).

Nor was it lacking in theme, i.e., the refutation of George Moore's accusation that women are the short-legged race, by giving them a desirable long-legged appearance. The short waist is obviously the short cut to

this ideal, but Schiaparelli is not one to accept the obvious, so she merely suggests that the waist might be somewhere around the bust. Sometimes she uses a yoke at the bust-line, sometimes highly placed buttons, sometimes pockets or panels that extend above the waist, sometimes she marks no waist-line at all, and every time the result is elongating. The Hon. Mrs. Reginald Fellowes—who never misses a good fashion idea—is already wearing Schiaparelli's slightly Empire blue satin evening coat (March 15, page 79), and the Comtesse Gabrielle de Robilant and the Baronne Eugène de Rothschild look enviably long-legged in their high-yoked tunic suits. Both have these suits in black cloqué.

- Patou (who died shortly after his opening and left the world of *couture* bereft of one of its most colourful figures) had given up his first-night parties and turned his *première* into a strictly business affair, with one room reserved for the press. His friends and private customers were invited later, when all the foreign buying rush was over. If anything, this sort of showing is more exciting than a social one, since every one around you regards every detail with almost fanatical interest, pencils scratch, every one moves jerkily, hurriedly, the air is tense with nerves, and you are stimulated in spite of yourself.

Patou gave an excellent show this year, with new exciting colours—an Oriental tone between violet and pink, and a lime-green. He also exhibited the most superb hand-work. The fine, fine shirring and tucking seemed incredible in this age; but you may be sure that the way he used it, it was so modern that it looked like a new invention—particularly his fascinating sponge-like shirring. His mad little stitched taffeta hoop-hats, with great bunches of flowers toppling over one eye, couldn't be more amusing. An unknown beauty walked into *La Crémaillère* with one on the other day, with the most devastating effect on the other women in the room, who suddenly felt very drab in their solid felts or straws. The Comtesse Henri de Castellane wears one of these hats with a huge organza bow, and the Princesse Murat one with a taffeta bow. The Marquise de Villarosa looks enviably chic in Patou's superb grey *tailleur*.

- Mainbocher's opening was more like an exclusive concert than a play. There was the same rush at the entrance, but, once inside and in possession of comfortable seats, the audience relaxed into the calm expectation of a superior performance. There was no nervousness, no scraping of chairs or peering over (Continued on page 155)



COATS IN FULL SWING

Top: Schiaparelli's smoke-blue tweed suit: high buttoned, plaid below the Empire yoke (Saks-Fifth Avenue); Alix's gala green-and-red plaid coat, slashed from waist to hem, green leather bound (Hattie Carnegie)
 Above: Patou's greatcoat of white canvas linen (Bergdorf Goodman)
 Right: Vionnet's brown-and-beige wool top-coat, brown skirt (Bendel)



EDDY DUCHIN

STEINWAY PIANO



VINCENT SHEEAN

ANTHONY EDEN



ERROL FLYNN

(RIGHT) EZIO PINZA



heart-beats



RAYMOND GUEST

FRED ASTAIRE

These international gentlemen have a flair for mass heart-warming: Pinza, the Metropolitan's wily "Don Juan" . . . Guest, polo's hero. Astaire, who shows talent for dancing and composes on the side. Taylor, Metro's sudden star, the capturer of the Clark Gable trade. Tugwell, the hot-water charmer of the Roosevelt Administration. Eddy, the singing pet of the movies . . . Boyer, the Gallic smoulderer. Flynn, ex-pearl-fisher of Tahiti, now Irish star of "Captain Blood." Eden, Britain's fabulous young Secretary of Foreign Affairs. Sheean, the intense, jumping-bean author of "Personal History," and Duchin, who plays the piano like a bored, irresistible rag-doll.





Schiaparelli's dramatic Empire coat of stiff satin (Hattie Carnegie; I. Magnin) • Pansies clustered low on the head



Jean Patou's famous colour "Calypso," in a mat crêpe cape and dress with a water-lily corsage (Jay-Thorpe)



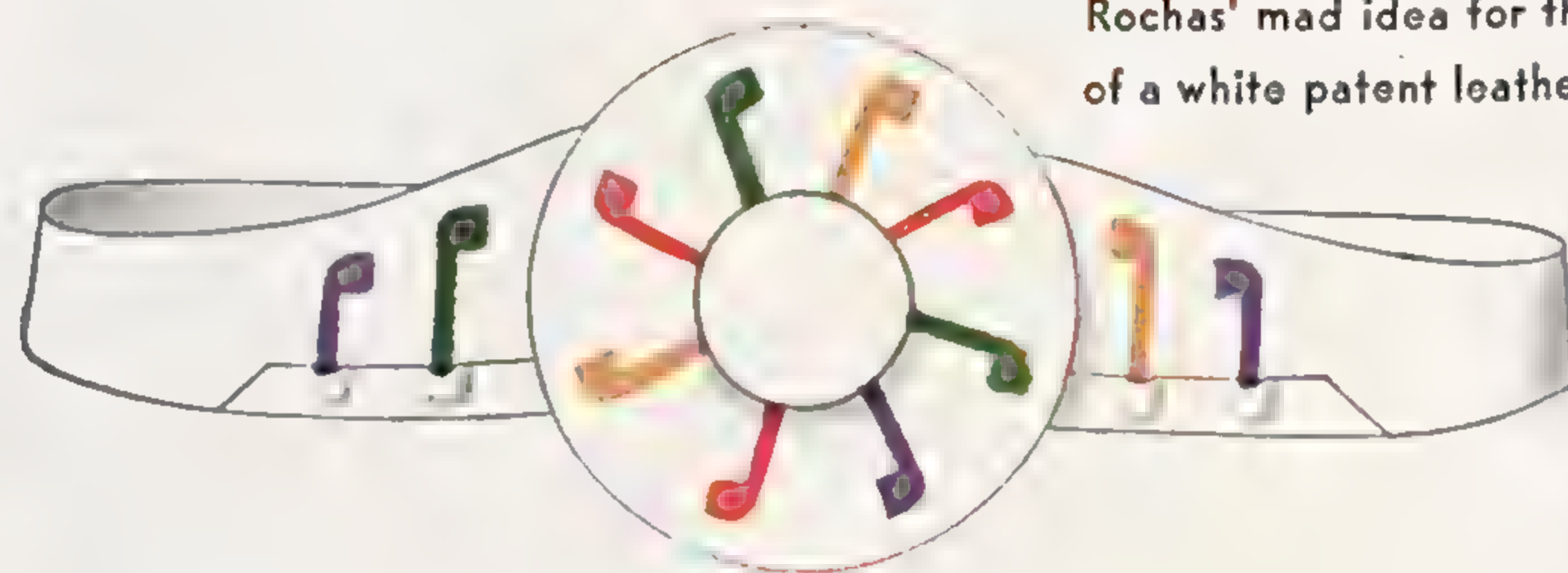
Bunting's ankle-boot of linen and leather at Schiaparelli's (Saks-Fifth Avenue).
Jodelle's back-laced one (Bonwit Teller)



Schiaparelli's fish bracelet coils up the arm (Bergdorf Goodman), and her crawfish is a clip (Milgrim)



A target of clay pipes—Rochas' mad idea for the buckle of a white patent leather belt



Guillemin's brocaded surah scarf with dots on one side, and dots and stripes on the other (Bergdorf Goodman)

Collection Caviar

Sports trio: Jodelle's suède bag and hand-sewed suède gloves, to wear with shoe below (Bonwit Teller has all)

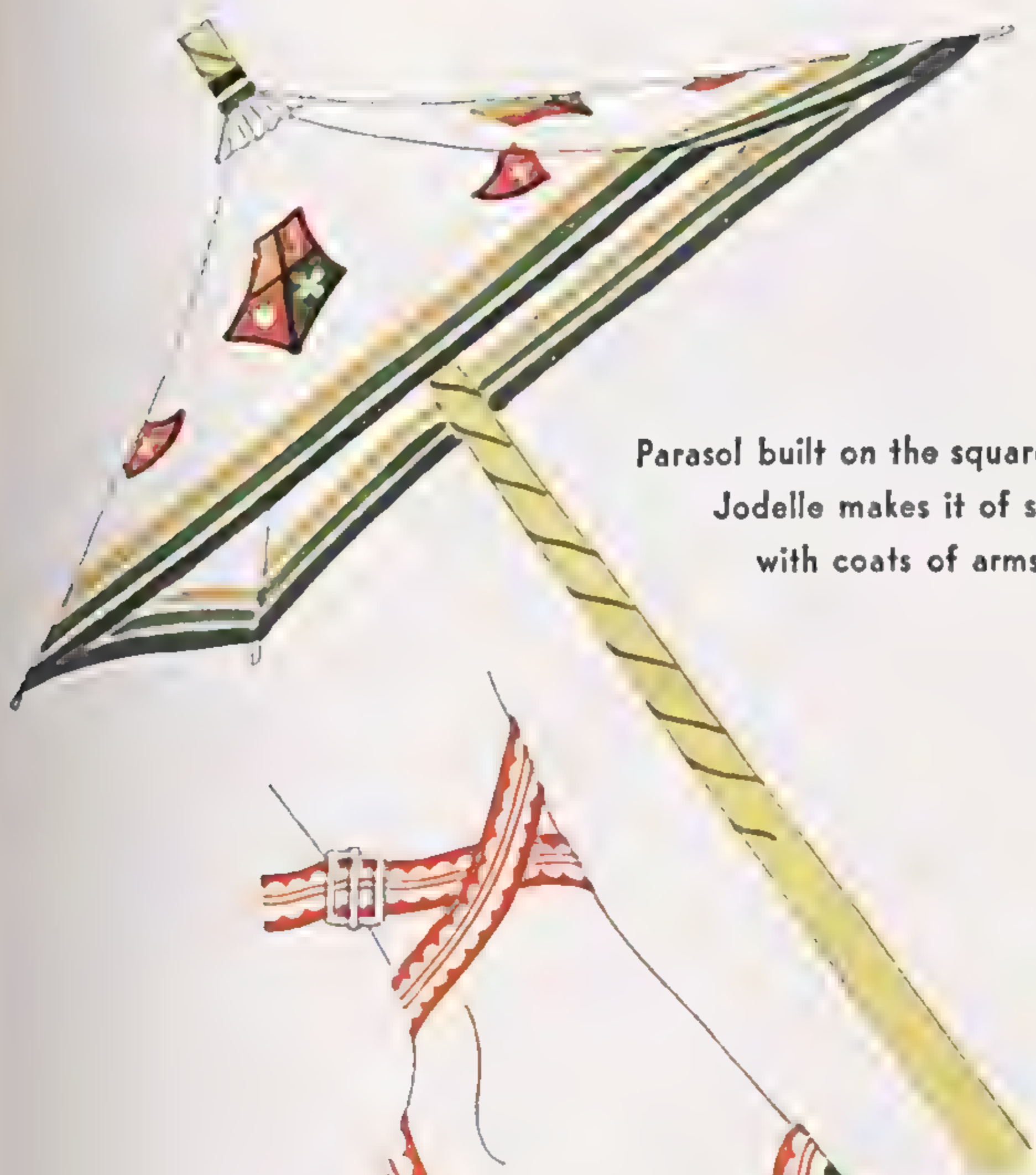


Jodelle's Japanese beach sandals with cushioned soles, bright lining, and wide ankle bands (Bonwit Teller)



Jodelle's sports shoes in two colours. The yellow lining curls over in back like a cuff (Bonwit Teller)

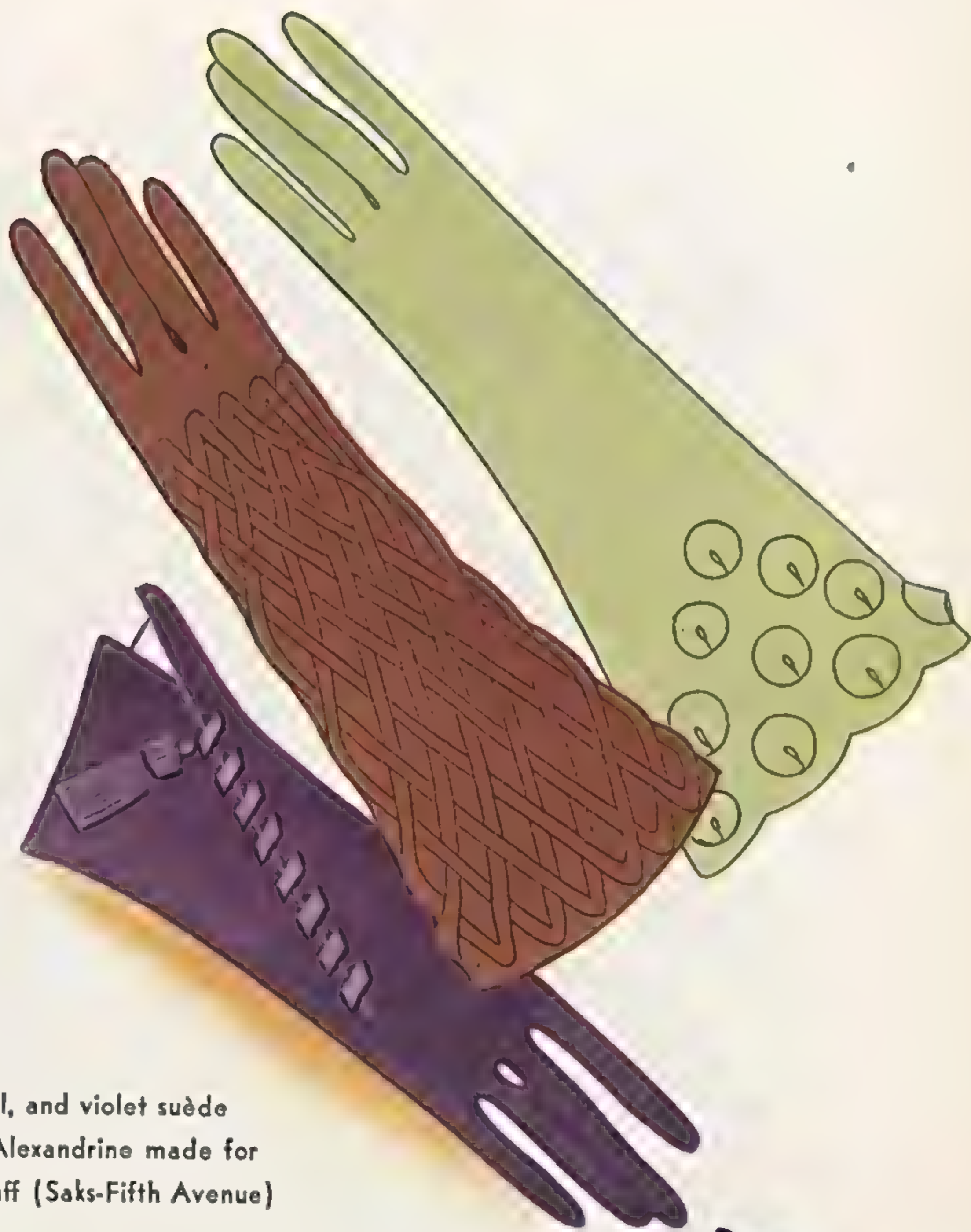




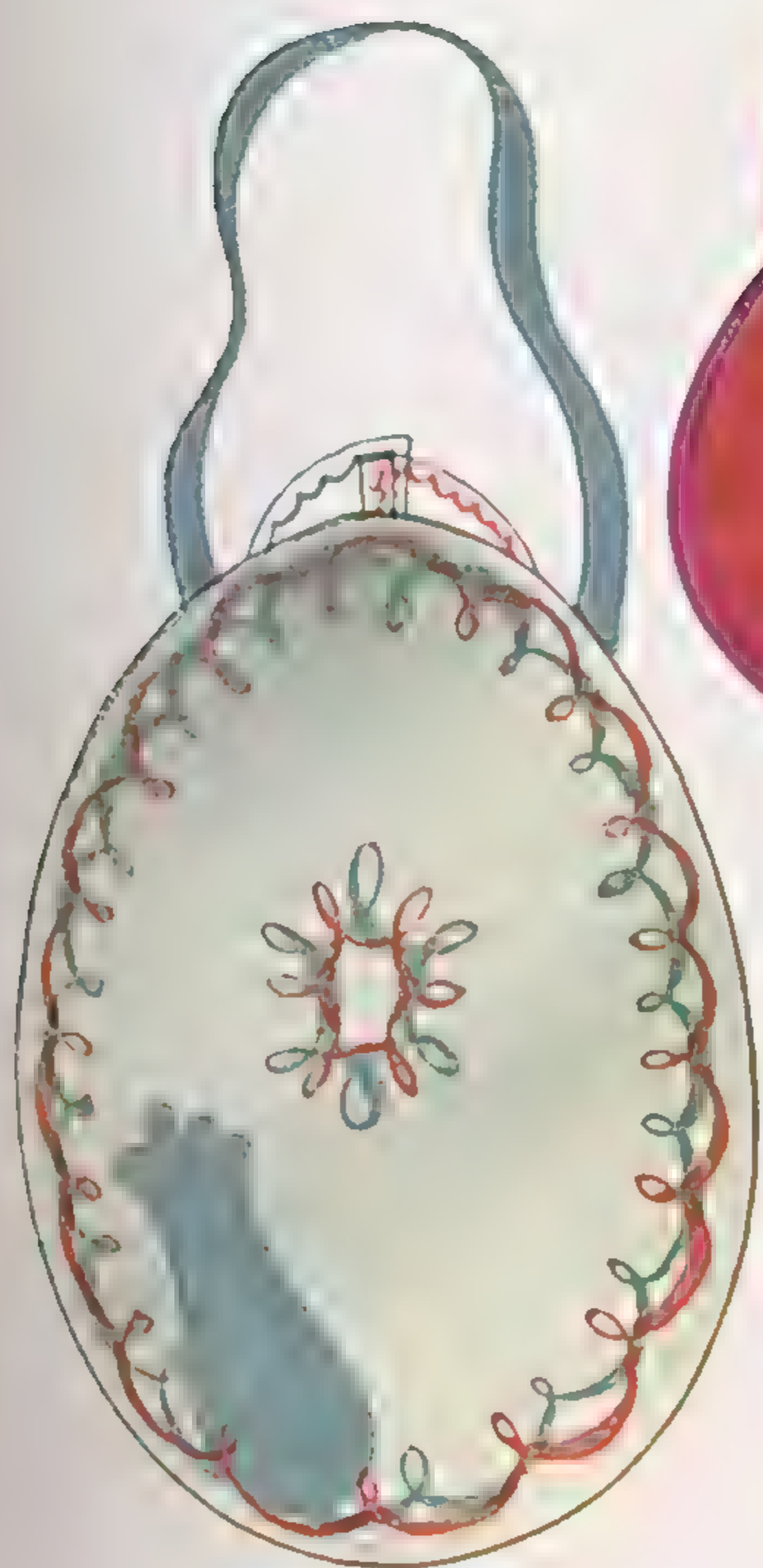
Parasol built on the square.
Jodelle makes it of silk printed
with coats of arms (Bonwit Teller)



Gay Etruscan beach sandal
that Enzel made for Maggy Rouff
(Saks-Fifth Avenue)



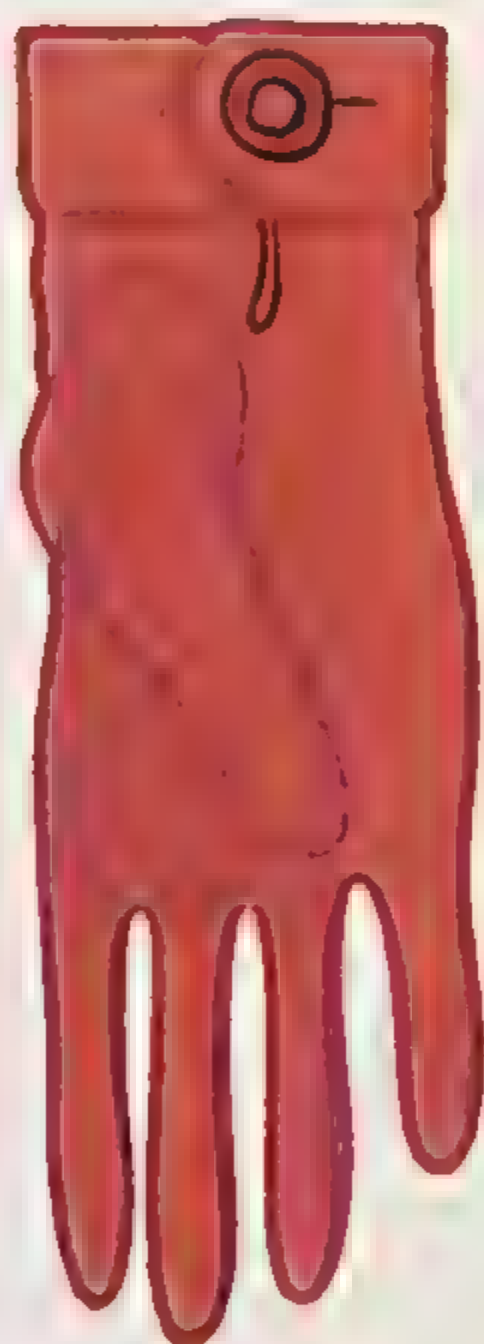
Green, caramel, and violet suede
gloves Alexandrine made for
Maggy Rouff (Saks-Fifth Avenue)



Schiaparelli's Cellophane evening bag
with a cyclamen ribbon
handle (Hattie Carnegie)



Schiaparelli's red calf bag
and red flannel-jersey gloves
with a wrist-band (Bergdorf Goodman)



Schiaparelli's cigarette-case of
morocco and metal (Bonwit Teller).
Blue-beaded antelope gloves



A flower instead of a buckle—
Enzel shoe shown by Maggy Rouff
(Saks-Fifth Avenue—Delman)



Massed azalea blossoms
rambling down the veil;
MAX SCHLING

Flowing white chiffon—
jewel girded;
LORD AND TAYLOR

CARNATIONS AND TAFFETA
ON YOUNG SISTER;
BONWIT TELLER

Bridal Fancies



Jorgan fluted taffeta
for a flower girl;
Bonwit Teller



Straw disk
for a bridesmaid;
John-Fredericks



Bride in frothy
white net;
JAY-THORPE



Bridesmaid in net;
cellophane-edged cape;
JAY-THORPE

Beaton.



J. PAGES
36



SHOP-HOUND ON THE BRIDAL PATH

• Here comes the bride: she may be in crêpe, or she may be in lace. But on the other hand, she may be in spun glass or Cellophane. For Herman Patrick Tappé, of the House of Tappé, is dressing a spring bride in spun-glass material, specially woven for him. He is making the dress very simply: the high, silvery lustre of the spun glass needs no adornment. And the bride, said Mr. Tappé, will wear a tulle veil, like a white wind. Be not amazed at the suggestion of Cellophane as a material for wedding-dresses. The idea comes from Elizabeth Hawes, which means it has both originality and charm. The fabric is a Rodier marquissette, with a tiny stripe of Cellophane. Elizabeth Hawes is making the dress with the skirt cut in big bias pleats, unpressed, so that the material glistens like ice. A bridal dress of French lace, warm as old ivory, Elizabeth Hawes is making plain in front, with a draped skirt that trails out behind, and worn with a shoulder-length veil. Anne Wright (12 East Forty-Eighth Street) likes long, sculptural lines that give to the wearer a Madonna-like dignity. To a graceful wedding-dress in heavy crêpe, she adds sleeves shaped like calla-lilies. A chain of the crêpe, woven by a Russian princess, who alone in America knows how to make these chains, circles the waist and edges the halo head-dress.

• Now for bridesmaids dresses: For a colourful country wedding, Elizabeth Hawes is dressing the bridesmaids in upholstery linen, patterned with big stylized flowers in green, and blue, and red. And instead of bouquets, they will carry shiny, deep green philodendron leaves, and in their hair two red amaryllis will repeat the same shade that is in the dress. (About \$125.) Bridesmaids' dresses are something of a problem for the bride who wants to achieve originality, and at the same time not be too hard on her girl friends' finances. Sibour (515 Madison Avenue) has dresses at prices that won't bankrupt your bridesmaids. One of

point d'esprit has a long full skirt, puffed sleeves, and a demure little three-layer collar. This dress has a wide velvet sash, and a narrow band of ribbon on the crêpe slip, just below the knee, repeats the same colour. (Around \$50.) Another bridesmaid's dress is of marquissette over a taffeta slip; the skirt is flat in front and full behind; the sleeves, short and bouffant, tie above the elbow, and the shirred neck meets back and front on the points of the shoulders. (Around \$35.) Both these dresses can be made in several colours, and I suggest pale green, with the bridesmaids carrying big bunches of violets, or else all-white, and big bouquets of sweet-smelling white hyacinths.

• The gardens and greenhouses of the world have been plundered to deck the spring brides and their attendants. Irene Hayes, as a change from bouquets for bridesmaids, suggests real flowers in the front of little flat hats: clumps of nasturtiums, or violets, or cornflowers, with their stems lapping over the crown. For brides' bouquets, she is making spring mixtures, tied with satin bows, reminiscent of Victorian days: white roses, freesias, and lily-of-the-valley; in another, she puts white tulips, wide open so that they look like buxom poppies, in among sprays of white lilac. Max Schling is fond of white azaleas for bridal bouquets, and, for an April bride, he is mixing these blossoms with mignonette. The bridesmaids will carry pastel coloured azalea blossoms, mingled with violas.

• Every year, Miss Zallio returns to Italy, the land of her birth, in search of sunshine, and old lace. Actually, it is for this, and not as a sentimental journey, that Miss Zallio crosses the ocean. For, in old Italian palaces, she finds the bridal veils and the magnificent laces that you eventually see in her shop at 561 Fifth Avenue. Among those brought back from her last treasure-hunt are two panel-shaped bridal veils that once belonged to royal princesses. Both are of point appliqué; one has an all-over design of fragile flowers and a scalloped border; the other is also flower designed, but less ornately. These are worn over tulle. A circular veil is of point appliqué and rose-point—delicate as anything woven by mortal hands. (Continued on page 126)

Opposite: One of Maggy Rouff's successes. A dress that will be a standby in any trousseau or wardrobe. The top is of printed waffle-piqué, the skirt is of wool, and those new sleeves cry for longish gloves (Salon Moderne, Saks-Fifth Avenue). Suzy's hat is of crêpe mousseline



THEY AIM TO PLEASE

Ever since the Neolithic age, the sight of groups of female legs in action seems to have had a mesmeric effect on human beings. This action takes innumerable forms, all loosely herded under the word "Dance." On these pages we show you, at the same time, a brief history of this art, and samples of the four kinds of Terpsichorean patterns you are most likely to see on the stages of this city to-day. They are easy to spot: the gracile, frothy, pink-calved ladies who owe their pirouettes to the Imperial Russian ballet; the incredibly metric, dazzling line of Rockettes, ruler-perfect; the Harlem chorus (fount of dance), brown, wriggling, unrestrained; and the unhappy Moderns, who—as Fannie Brice puts it—cry "Rewolt!" with every limb.



COVARRUBIAS



LADY PATRICIA WARD



MRS. POWER SANDS



LADY PLUNKET, IN A DUAL RÔLE

new faces—

THREE welcome, these visiting ladies—all decorative; all abetting the liaison between America and Albion; all wearing inspired new hats. Left: Lady Patricia Ward, the Earl of Dudley's sister, in Rose Des-cat's grey-beige Panama hat and a grey tweed coat; Saks-Fifth Avenue. Mrs. Power Sands wears Schiaparelli's toast coloured toyo straw sailor (Lilly Daché) with a spice-brown wool suit (The Tailored Woman). Lady Plunket, en route to California and Mexico, has bunches of violets on each side of her shiny black Suzy straw hat (a Bendel import). Opposite: Lady Plunket in John-Frederics' turban—black felt, grey suede. Mrs. Sands wears a John-Frederics' caprice of white straw, black chenille veiling, velvet ribbon. Black crêpe dress, with black-and-white piqué jacket; Rose Amado; I. Magnin. Clip; Black, Starr and Frost-Gorham. Lady Charles Cavendish's white coolie hat is from Hattie Carnegie.

new hats



MRS. POWER SANDS



CECIL BEATON

LADY CHARLES CAVENDISH

THAT QUEER FEELING

BY MYRON WEISS

As a subject of polite worry, the psychological twists called phobias are now in process of displacing the twists called complexes. The change implies a subtle aggressiveness on the part of the worriers. For those who babble about their complexes are essentially recessive individuals who take a vague delight, usually sexy, in buttering their weakness on the toast of the other sex's curiosity.

Phobias on the other hand are positive expressions of one's personality. They are delightful reactions against subconscious memories of things we have forgotten we once feared. We say, in effect, "I won't do this or that. . . . I won't face this or that." Not wanting to do something is just as significant in our lives as wanting to do something. It is an expression of will, a decision to protect ourselves from something.

There is another positive value in the current interest in phobias. To talk about them, we must know their names. To know their names we must learn a handful of Greek word-roots. And that may sharpen the hooks from which culture in our school depends. There is no great-god Sigmund Freud for the phobias and no *deus ex machinâ* Edward Bernays, his double-nephew, to publicize them. More primitive than complexes are the phobias.

Fear is the first emotion which an infant displays. It is his first evidence that he is conscious of being alive in the world. There is no mistaking his expression when he screws up his face, clenches his fists, pulls in his arms and legs, and wails. Insecurity is the cause of all fears, physical insecurity the cause of the first ones we experience. Fear of falling is probably the very first fear felt. Let a baby swing, and he will clutch and scream until he learns that swaying is safe. This fear of falling translates itself in later life to an *acrophobia*, or morbid fear of high places. Peter the Great of Russia suffered from a modification of acrophobia. He feared that bridges might collapse under him. Being decidedly contrary, he fought this phobia by building many bridges across the Neva at Saint Petersburg. And every last bridge was stout.

Acousticophobia, aversion to loud noises, is another primitive and wide-spread fear. A baby is aware of sounds before he is aware of sights, smells, tastes, or touches. A sudden sharp sound is bound to startle him and throw him into a fit of fear. Survival of acousticophobia accounts for much of the rage that neurotic individuals display toward the dins of huge cities.

Mohammed and Horace Greeley, incidentally, were two vociferous noise-haters.

Fear of the dark, *nyctophobia*, doubtless is the most common of human fears. For out of the dark may come almost anything to harm us. And few develop that hardiness that enables them to face all unknowns without flinching.

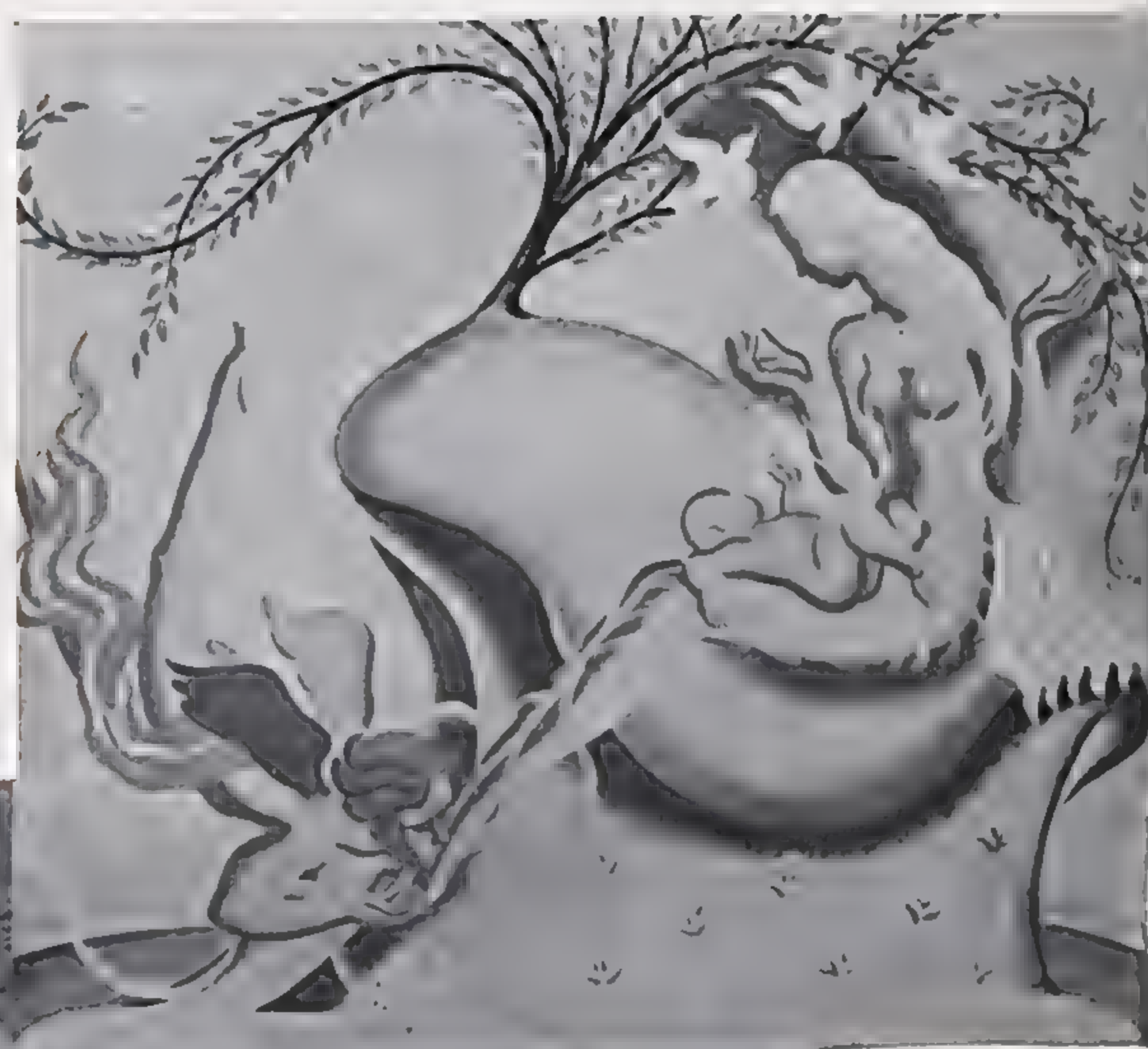
Claustrophobia and *agoraphobia*, however, are the phobias most babbled about in this period of new psychological inquisitiveness. Claustrophobia refers to the aversion or terror individuals have against being confined. Aversion to prison bars is a species of claustrophobia. Conversely, unbarred prison farms have proved an excellent method of reforming misdemeanants.

Agoraphobia philologically refers to fear of the market-place, which in ancient Greece was a wide-open area where the polite population met for chit-chat and information. To be alone on the agora of Athens was an uncouth procedure, a terrifying experience. Heywood Broun is to-day's most loquacious agoraphobe. At least, he profusely and persistently professes himself to be so. Yet in the wide open spaces of Miami's race-tracks I have seen him wandering about quite happily. Nor is he obviously afflicted by fear of desert spaces, *eremophobia*. For I have seen him strolling all alone through empty Bahama streets.

A catalogue of fears can go on and on. The former Kaiser fears cats, must have his bedroom searched to make sure none are around before he will go to sleep. Other *ælurophobes* were Shakspeare, Napoleon, Boswell, Robert Bruce.

One of the most astonishing of fears is that of Professor William Ellery Leonard of the University of Wisconsin. All his long life Professor Leonard has feared to travel, even to walk a few blocks from his home. All efforts to overcome this *hodophobia* failed until he reasoned that he really suffered from *siderodromophobia*. That fear of locomotives began in his infancy, when a train scared the wits out of him. Writing his autobiographical "Locomotive God" eight years ago failed to extirpate this peculiar fear from his subconscious. But his young, third wife whom he married last year has succeeded in making him take long walks around Madison.

Modern life has generated many special fears. There are *mechanophobes* and *electrophobes*, whose peculiarities explain themselves. Bermudians still cringe when their way crosses the road-bed of their newfangled little railroad. Motor-trucks (Continued on page 143)



"QUEEN MARY" SISTER ACT

You have heard much already of the mechanical and decorative marvels of the giant new Cunarder, the *Queen Mary*. But you may not know that much of its more intimate visual gaiety was contributed by two highly gifted and attractive Scotch girls, the Zinkeisen sisters. Doris, above, stands against one of the festive panels she painted for the Verandah Grill (1000 square feet of which she covered). Anna, perched on the ladder, is finishing her designs for the ballroom on the promenade deck. Doris is best known for her theatre décors and costume designing; Anna for off-stage decoration. Both are young, good-looking, successful





CHANEL'S NAVY-BLUE TULLE (BONWIT TELLER) • CHANEL'S BLACK-AND-WHITE LACE (SAKS-FIFTH AVENUE)



PAQUIN'S INNOCENT DRESS OF BLACK CHANTILLY LACE AND WHITE ORGANZA (BONWIT TELLER)





AT HOME IN TAFFETA

Instead of trailing chiffon and velvet tea-gowns for your trousseau, you will, this spring, crave the crisp, inimitable freshness of taffeta. Hence the vision of primavera above: a dressing-gown of white Celanese taffeta, strewn with nosegays of bright meadow flowers, abundantly sleeved, spreading into a skirt that has yards to spare. From Bendel; I. Magnin, California

Far left: Out of the pages of *Little Women* swishes this enchantment for a bride's festive dinners at home. A prodigal hand cut the striped taffeta skirt—so stiff and full it has the drama of a stage costume. Then, in blithe contradiction, there's a scrap of rose-red silk basque, black sou-tache braided. (Original design from Saks-Fifth Avenue, New York, Chicago)

Left: Two shades of grey, like morning mists, make this taffeta house coat. The darker shade is used for the separate overskirt that wraps on high around the waist and ties in a splurge of sash. Under it, a pale pearl-grey slip buttons up the front to a page-boy collar. An original design from Jay-Thorpe. (There's lingerie for the bride shown on pages 138 and 139 of this issue)



MISS ELIZABETH DE RHAM ENTERING THE CHURCH AT TUXEDO PARK

TULLE AND TRADITION



REMIE LOHSE



TRUE to tradition, Miss Diana Draper wore the wedding-dress of her mother, Mrs. Tuckerman Draper, for her marriage to Mr. Nelson Dean Jay, junior. Left, at the bride's table: Mr. J. R. McCrary, Miss Elizabeth Berenson, groom, bride, Mr. Francis Richardson.

• Opposite page: the wedding of Miss Elizabeth de Rham, daughter of Mr. and Mrs. Frederic F. de Rham, to Mr. James Richards Leonard. Attendants: Mrs. Sabin W. Carr, Mrs. Malcolm Field, Miss Virginia Kernochan.

• At breakfast: Miss Kernochan, Mr. Robert J. Leonard, jr., bride, groom, Mrs. Sabin W. Carr, Miss Sally Rutherford



AFTER THE NEW YORK WEDDING OF MISS DIANA DRAPER TO MR. NELSON DEAN JAY, JUNIOR

APRIL

COMES TO PARIS





Out of the recent collections come these clothes to glorify April in Paris, New York, or anywhere!

1. Lelong's hand-crocheted black chenille cape-jacket worn with a wool skirt and lingerie blouse, crochet collared. Maria Guy straw hat; Bendel

2. Lelong's parasol and dress of black-and-white rough silk, brightened with a red collar, tie, gloves. Bergdorf Goodman has the dress, gloves, and Suzy toque

3. Lelong's blue wool coat over a box-pleated dress of printed silk (Bendel). Suzy felt hat

4. Rochas's jacket of flowered wool crêpe flares over a black wool dress (Jay-Thorpe). Maria Guy hat

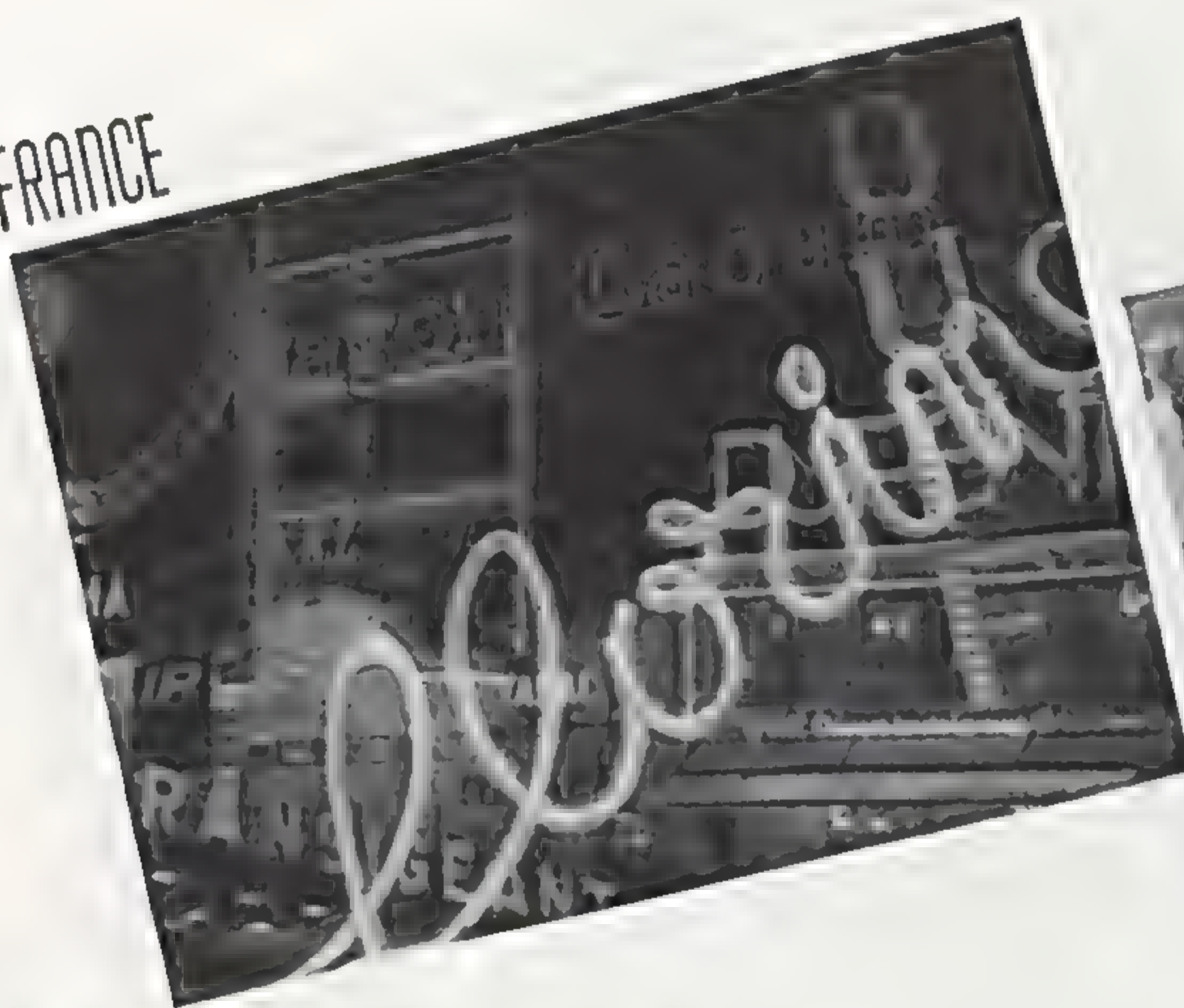
5. Chanel's famous beige wool coat with ornamental seams, round collar, flaring pockets, and tucks at the waist that widen at the hem; Best

6. Chanel's sprightly green wool suit—made even gayer with a green-and-blue gingham blouse and gingham hat (Jay-Thorpe has hat and suit)

7. Another Chanel—a green wool dress. Horizontal tucks form a yoke, the tie is of piqué, flowers decorate the belt and buttons (Jay-Thorpe). Chanel sailor

8. Chanel's blue wool coat, with a printed silk lining and dress (from Salon Moderne, Saks-Fifth Avenue)

FRANCE



LIVE AND LEARN

Boys and girls bicycling down the classic vistas of the Ludwigstrasse wearing the native Bavarian *dirndl* and *lederhosen*, hiking through Devonshire or the château country in shorts, boarding the snow trains for Abetone, San Anton, or Oberstdorf, or piling up saucers in the cafés of Montparnasse—they are American undergraduates, and they are everywhere. This accent on youth has given a new colour to the European picture. While leagues and conventions convene and dissolve in vain efforts to find the formula for peace, the younger generation is doing some experimenting in international living that may be a more effective preparation for solving the peace problem than are all the plans and programs formulated by the wise men who assemble about the green tables of the world.

The younger generation is flocking to Europe in unprecedented numbers. And their attitude and reactions towards the trip abroad are very different from those of their parents. They are different even from those

of their elder brothers and sisters, the professional younger generation of the post-War years—the lost generation, as Gertrude Stein apotheosized them—who psychoanalyzed their *Weltschmerz* in the cafés of Montparnasse. They are different because the large majority of young Americans who go abroad to-day travel as students entirely irrespective of their personal allowance or the size of their families' incomes. The adoption of the student status brings with it a different attitude from that of the ordinary traveller, as it also brings contacts and opportunities for knowing the people of the countries, which are denied to tourists or those American visitors who use Europe as a summer or winter resort.

Not that the trip abroad can in any way be regarded as a new development in American *mores* either from the educational or social standpoint. Ever since our forefathers first crossed the Atlantic Ocean, their descendants have had an atavistic urge to repeat the experiment in reverse.



ITALY



EUROPEAN





Educationally speaking, European universities have graduated a long list of eminent Americans from Longfellow to President Roosevelt, and the grand tour has been the traditional finishing touch to a well-rounded education. But to-day the possibilities for continuing the student status have been greatly extended. It can mean the Junior Year abroad, exchange scholarships or enrolment in the many summer courses offered by the Universities of Grenoble, Tours, Perugia, Heidelberg, Berlin, Munich, and Göttingen; or it can mean from one to four years in The Geneva College for Women—to mention only a few.

The status of student is an open sesame. Whisper "student" to a railway conductor, the guard at a museum, or the usher at a theatre or festival, and almost any difficulty can be cleared away, to say nothing of the special student reductions for theatres and concerts and railway travel. So important has student travel become that it has created a new class for which special

accommodations and privileges are provided. Not, heaven forbid, that the status of student prevents American youth from living up to the good old American tradition of knowing how to have a good time. They are still drinking Pernod at the Cupole and the Select, and emptying steins at the Hofbrau-Haus and the Franciskaner-Keller. But the emphasis has changed. The trend is away from Left-Bank Bohemianism. Students are ceasing to treat Europe as the opportunity for having a hilarious good time in the prohibition-days' interpretation, just as they are also ceasing to regard the European trip merely as an opportunity for acquiring culture. The younger generation is attempting to enjoy life as the youth of the country enjoys it. It goes native according to the standards and traditions of the country visited. The student status puts him in touch immediately with the life of the people. It admits him into the international fraternity of youth that, despite the sometimes nationalistic (Continued on page 122b)

SWITZERLAND



PHILIP GENDREAU

BY HELEN APPLETON READ



BLACK STAR



GERMANY



• Above: A town ensemble that will see a woman through the summer gaily. The silk print is news—bright, tidy flowers widely spaced on a dark ground. It will be cool-looking even in the dog-days. Leave off the knuckle-length jacket for informal dinners. About \$50. The eye-shading hat is of black straw. Bonwit Teller

• Right: Here a bolero rings the change. Both dress and bolero are of printed silk, piped with contrasting grosgrain. Together they go to lunch. Alone, the dress, with pleated skirt, has afternoon formality. About \$35. Straw cart-wheel. Bonwit Teller

• Opposite page: This sheer crêpe dress may be worn with or without the little shoulder cape; either way, the frilled white cowl neck and violets flatter. About \$45. White straw hat. Bonwit Teller

• Far right: A taffeta suit, with a printed chiffon blouse attached to the skirt to make an independent dress. The jacket flips into a peplum below the belt. About \$30. Rough straw hat. Bonwit Teller

NELSON

VOGUE'S FINDS OF THE FORTNIGHT

OUT of the welter of Paris cables and rapid-fire reports of the new collections, certain things stand forth as being particularly good for day. Prints; taffetas; the new sheer crêpes; jackets; capes. With this running through our heads, we searched and sifted the market to find costumes that would exemplify all these salient points; and we've emerged victoriously with the four you see on this and the opposite page. Two are prints, one is made of taffeta, and one of sheer crêpe. But one thing they all have in common is versatility—by taking off their jackets or capes, you open up new worlds for them to conquer

- All four of the costumes on these pages, including the hats and the gloves shown with them, are to be found at Bonwit Teller

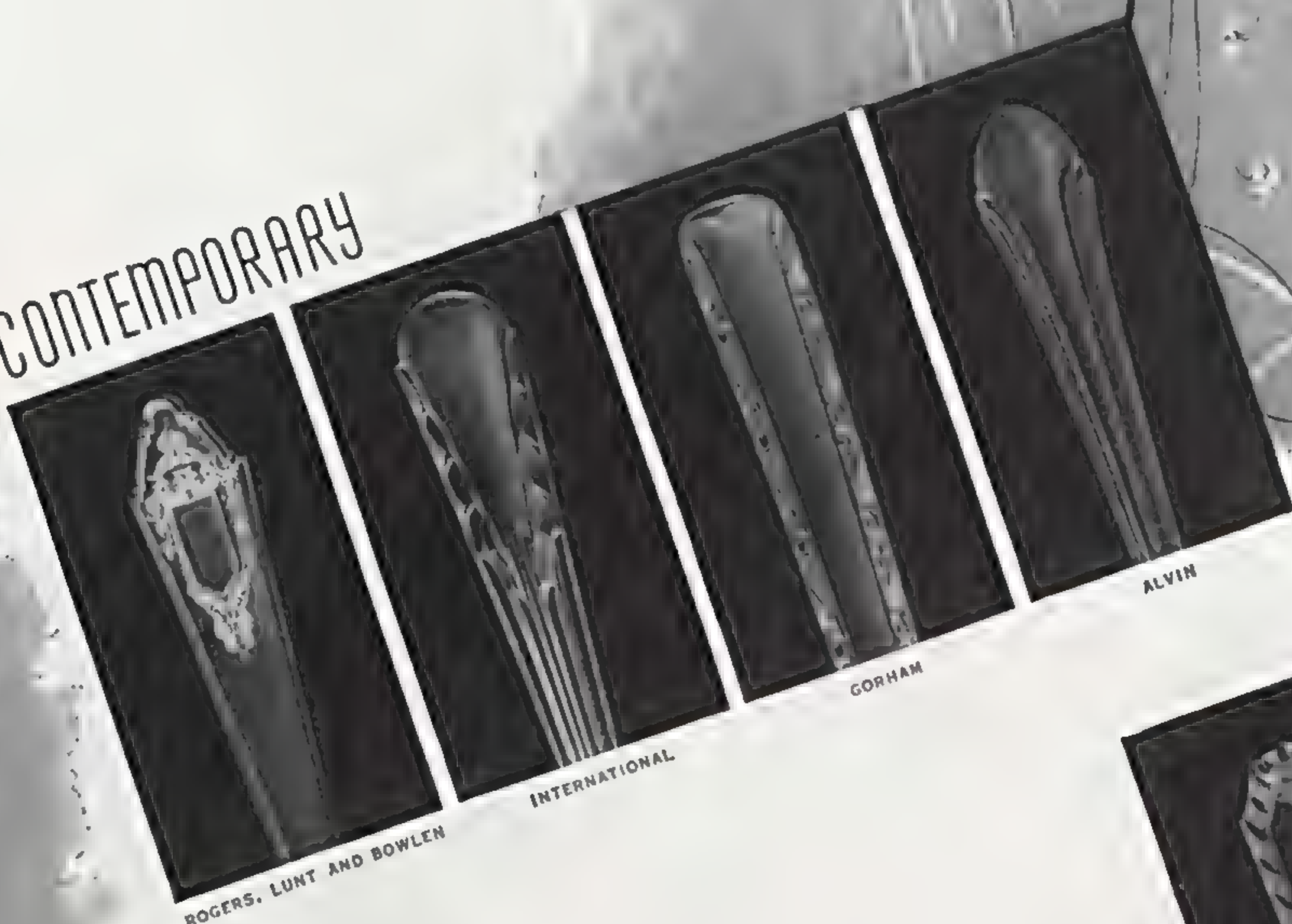


FOR SHOPS IN OTHER CITIES, TURN TO PAGE 156

now and forever...



CONTEMPORARY



ALVIN

GORHAM

INTERNATIONAL

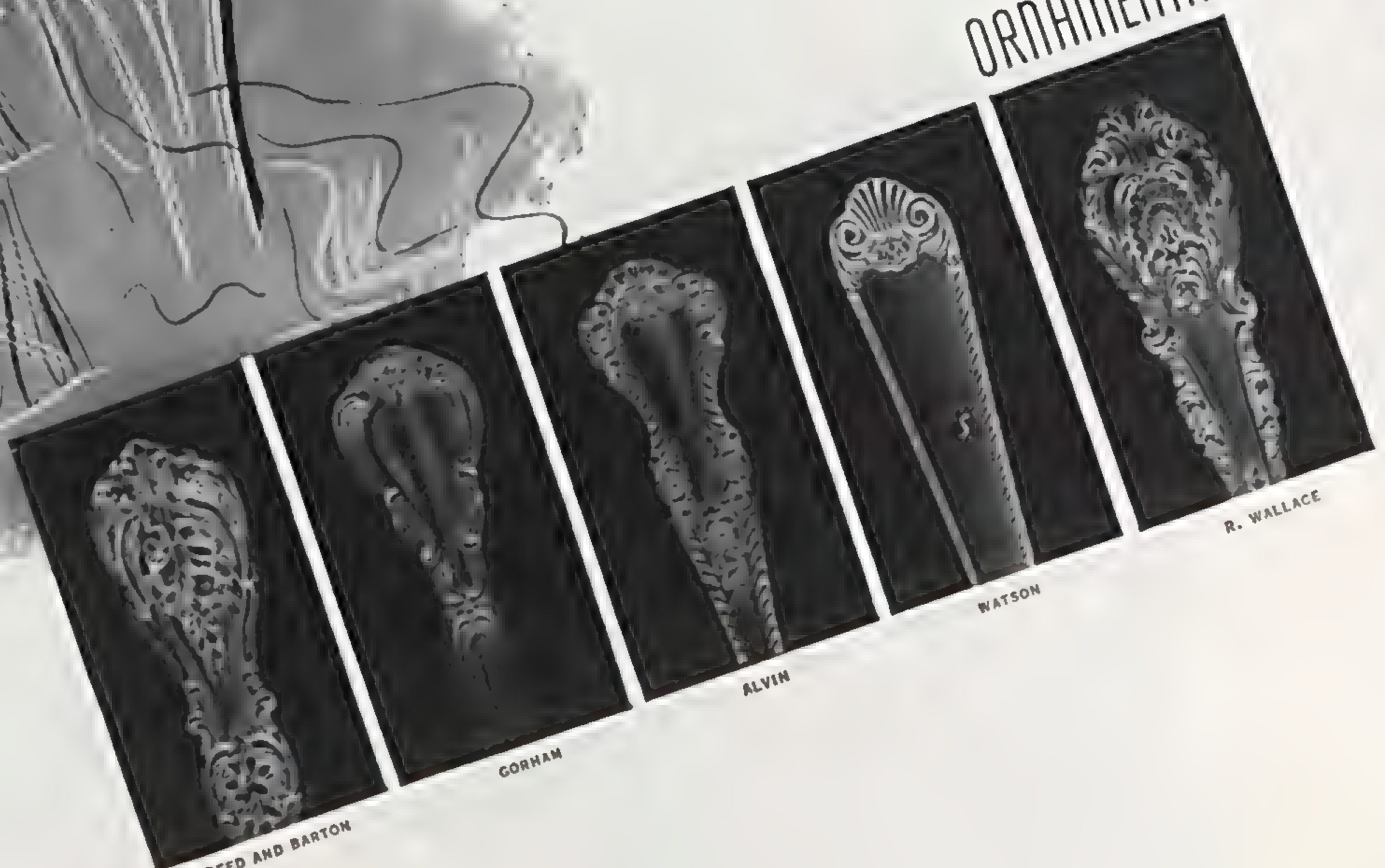
ROGERS, LUNT AND BOWLEN



REED AND BARTON

WATSON

ORNAMENTAL



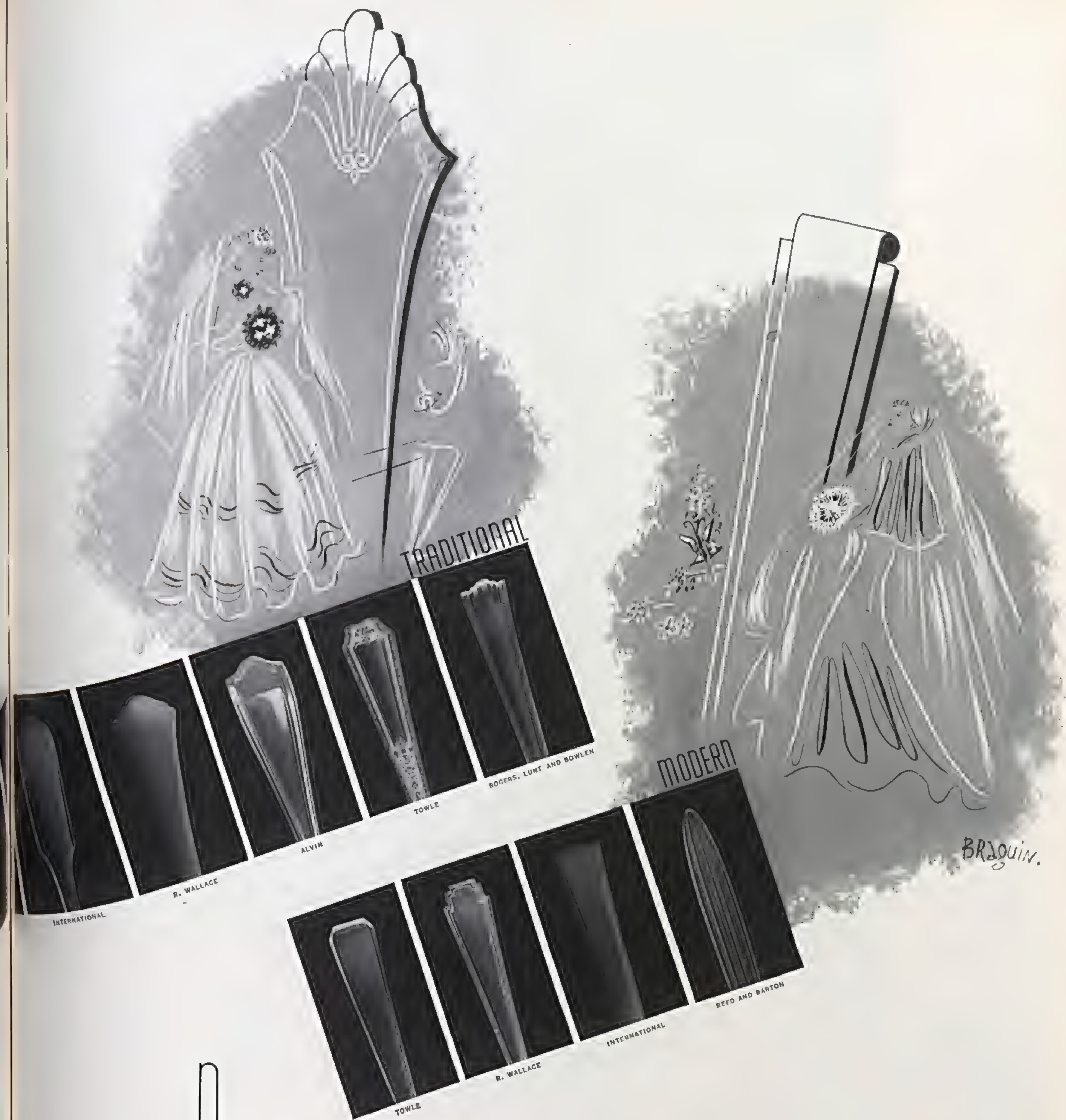
R. WALLACE

WATSON

ALVIN

GORHAM

REED AND BARTON



OW and forever—your husband may leave you, but your silver stays with you! And some way it always manages to be typically your own—for a bride expresses her type in silver just as surely as in her house or her clothes. Generally speaking, silver patterns divide themselves into four major types. We show them here—Contemporary, Ornamental, Traditional, and Modern (exemplified in the sketches, beginning left, by Towle's "Symphony," International's "Richelieu," Gorham's "Late Georgian," Rogers, Lunt and Bowlen's "Modern Classic"). The photographed groups show representative patterns in sterling silver (described individually on page 118)—only a few of the many waiting at the jewelers



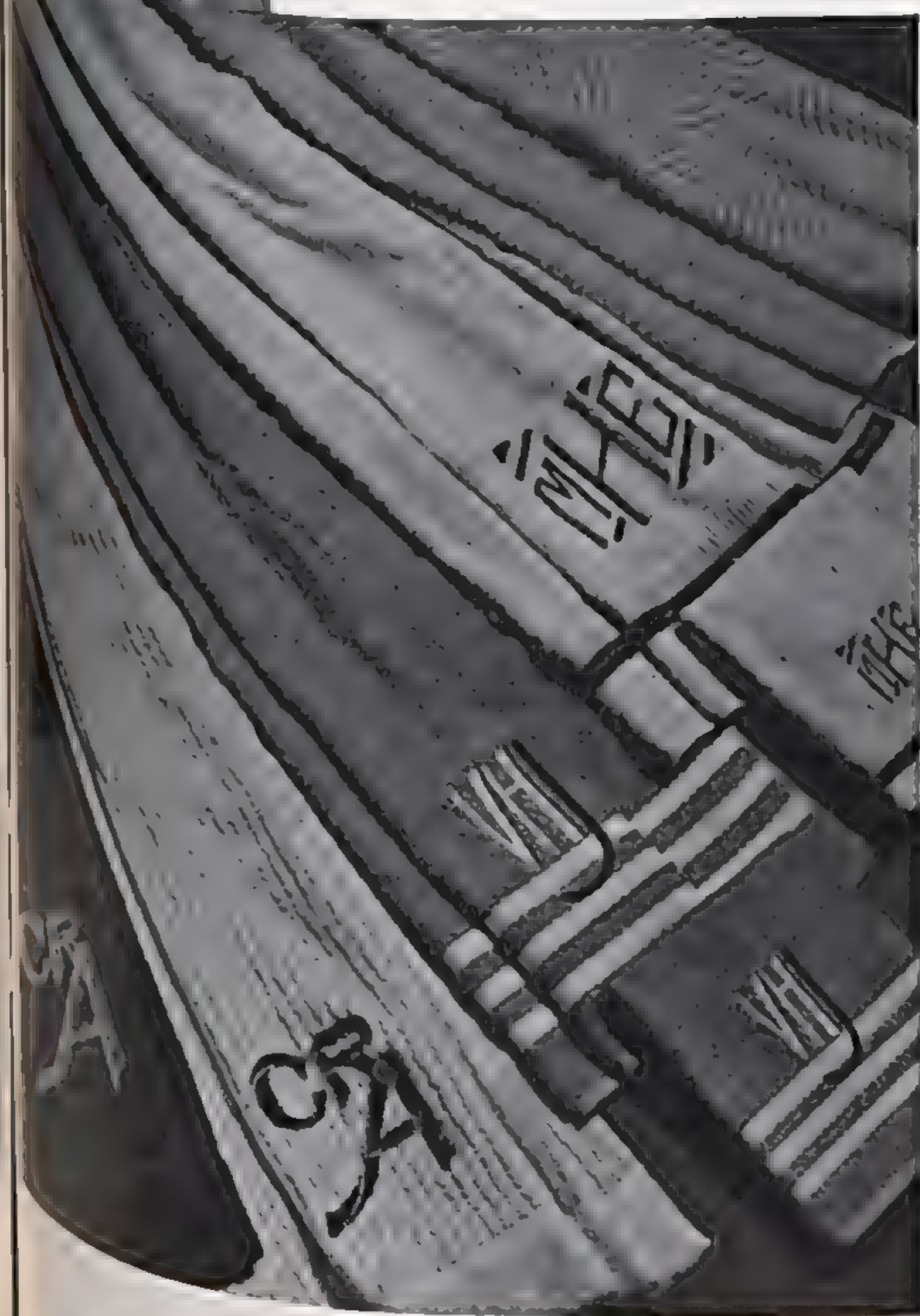
NELSON

- This bride is checking over her trousseau—piles of feathery blankets (Kenwood, Chatham, and North Star); puffy comfortables from McCutcheon; snowy and pastel sheets from Pepperell, Utica, Cannon, and Wamsutta; luscious towels from Cannon and Martex. Her dress is from Jessie Franklin Turner
- (Left) Braided grey linen table-cloth and napkins; Saks-Fifth Avenue. Diagonally across centre: Mosse's three-toned linen buffet set. Mosse's grey-and-white linen luncheon set

linen down

UNTIL that fateful hour when you succumb to the honourable intentions of some worthy man, you take your linens pretty much as a matter of course. You sleep on sheets, you dry with towels, and that's that. But the minute you hear the clangour of wedding-bells, a romantic nimbus surrounds the linen-chest. You are suddenly excited by visions of shelves laden with great springy towels and purring blankets and cool impeccable sheets. You want *your* linen-closet not only to be a basis for domestic years, but an adventure into the charms of colour, texture, and shape. Exigent Eve that you are, you want tradition and value and news all rolled into one. Look at the stacks here, for instance:

- (Below left) Bath-towels: Mosse's brown with yellow monogram for the man, vice versa for you. Cannon's, with rope-like stripes (Altman). Martex's, with a three-toned border (Max Fertig). Léron's towel with a new all-over weave.
- (Below centre) Blanket covers or summer spreads: Flowered white challis, satin edged (Léron). Rosebud printed pink linen and print-bordered sheet (Léron). Lace monogrammed and bordered crêpe spread (McCutcheon). Waffle-weave cotton spread (Mosse).
- (Right) Sheets: Wamsutta's Supercal with dots (Altman). Peach linen with hand-embroidery (Léron). Wamsutta's Supercal with Philippine hand-embroidery (Altman). Utica's percale (Altman). Pepperell's percale in a new ashes-of-roses (Altman). Mosse's masculine beige sheet and feminine pink one. (Continued on page 132)



NYHOLM

SPRING PROPOSALS



BACK VIEWS MAY BE FOUND ON PAGE 118

- Perhaps you have a little dressmaker, or you sew yourself, and you want to supplement your trousseau. Perhaps you haven't any such romantic stimulus, but want, just as fervently, a well-rounded wardrobe for spring: In any case, the answer is on these pages.
- Ensemble No. S-3880: A flawlessly cut dress helps immeasurably for those first dinners in the new house. This one has a built-up waist-line that's brand-new. And a scarfed fitted jacket as well, to turn it into a cocktail costume. Designed for sizes 14 to 40
- Frock No. 433: For bridge and informal tea, a slim-as-a-reed afternoon dress, with fullness released by the panels in the skirt and sleeves. Designed for sizes 12 to 20; 30 to 38



- Frock and Cape No. S-3881: Going-away triumph, or your basic spring costume. The cape squares your shoulders, swings imperiously to the middle of the thighs. The excellent town or country dress has a bodice built like a waistcoat. Designed for sizes 12 to 40
- Frock No. 438: A Margot ruff—there's nothing that flatters more outrageously—on this one-piece dress that pleats its bodice and part of the skirt below the shaped belt. In back, there's a panel in the blouse and skirt. Designed for sizes 12 to 20; 30 to 38
- Coat No. 436: Wherever you go, whatever you do, you'll need a spring coat. This one has spirited revers, a narrow collar in back, and a fitted waist. Designed for sizes 14 to 42



DESIGNS FOR DRESSMAKING

Decker



THE DUKE AND DUCHESS OF ROXBURGHE



MR. STRAIGHT AND LADY DAPHNE STRAIGHT



MR. AND MRS. BASIL HORDERN



THE HON. MICHAEL AND LADY PAMELA BERRY

GROOMING THE BRIDEGROOM

THE English bridegroom ought to be the smartest-looking bridegroom in the world—because, in every-day life, he is the best-dressed man in the world. It is he who usually gives his tailor and haberdasher orders, instead of taking orders from them. But in the case of weddings—presumably because he doesn't get married very often, and so feels a little less sure of himself—he goes to his haberdasher and his tailor for advice. And here is what three of the best London haberdashers have to say on the subject of the well-turned-out bridegroom.

Oddly enough, they all agree. Or, rather, they all agree on a new idea that seems to have come to all of them at the same time. Instead of the usual scheme of pearl-grey or buff-grey for waistcoats, ties, and so forth, with the traditional black and white of morning coat, striped trousers, and shirt, the haberdashers suggest blue and blue-grey for the accessories.

Izod proposes a blue-grey (even quite blue) double-breasted waistcoat of wash piqué, with a "pin tie" (which is like an Ascot tie, only not so large) in checks of blue-grey and white; worn with a black morning coat and black, white, and grey striped trousers. The shirt should be white, with a wing collar and soft double cuffs; the socks pale grey, with black and grey clocks. The blue-grey piqué waistcoat is his latest idea, and very smart. Thomas Hodgkinson (of Pall Mall Place) also has definite theories.

Hodgkinson thinks the smartest thing to wear is the palest of pearl-grey Ascot ties, fastened by a big pearl pin, with a wing collar; and a black waistcoat, single-breasted, to match the morning coat—his contention being that the strong contrast of black with very light colours is more becoming to the pale and nervous bridegroom than a scheme that is all light coloured. He believes that, while the bridegroom wears an Ascot tie, the best man and ushers should wear sailor's knots, with turned-down collars and ties of a different material. This is the theory of "featuring" the bridegroom! Hodgkinson, too, puts forward the grey-blue idea; proposing a waistcoat (double-breasted, this time) of a grey-blue material, to be worn with an Ascot tie that is distinctly on the navy-blue and white side in colouring—again carrying out his theory of contrast. He makes a perfect shirt for the bridegroom: soft, double-fronted, held down by a little adjustable tab that fastens to the trousers, with single cuffs that are semi-starched. (When the collar is double, it is attached.) (Continued on page 152)

BY JOHN McMULLIN



CHINESE RED

lipstick and rouge by helena rubinstein

Flaming flowers, lush vivid fruits, the bright plumage of an exotic bird . . . from these has Helena Rubinstein drawn inspiration for her ravishing cosmetics. The glorious coloring of a Chinese bridal robe inspired her newest cosmetic creation—Chinese Red lipstick and rouge.

Chinese Red is high, clear, brilliantly attuned to this season of intense color. It is vivid, young—with lots of red for flattery and just a hint of gold to give you a touch of the exotic. To pallid skin it lends a lovely glow. To dusky skin it adds a vibrant accent. It lifts every skin to new heights of enchantment.

The appeal of Chinese Red Lipstick goes even deeper than color. Like all the famed Helena Rubinstein Lipsticks—Red Raspberry, Red Poppy, Red Geranium, Red Coral and Terra Cotta—this newest lipstick creation contains a precious element which fosters natural moisture. It gives your lips that ripe gleam—the lustre of youth! . . . Be young, be chic, be new—wear Chinese Red. Wear it now with mimosa, gray, yellow-beige, navy and cinnebar—and later on, you'll adore it with white. Chinese Red will be the dominant cosmetic note for many seasons to come! Lipsticks 1.00, 1.25, 1.50. Rouges 1.00 to 5.00—compact or en creme.



wear a new face for spring

Helena Rubinstein's Youthifying Herbal Masque is the quick, delightful overture to a fresh and radiant face. This remarkable preparation acts beneath the surface of the skin—on muscles, tissues, circulation! Essences of many different herbs bring new firmness to droopy contours—new life to dull, tired skin. Your face is younger, more vivid—instantly! Give yourself this concentrated Salon Beauty Treatment today—and everyday! 2.00, 5.00

added glamour for make-up

Town and Country Make-Up Film. The new biological beauty foundation which preserves natural skin moisture. Lines, little roughnesses disappear. Imperfections are concealed. Your make-up blends with new ease and stays freshly vivid for hours. Your skin is touched with young radiance! 1.50

Helena Rubinstein Powders in smart flattering tones. Clinging textures for all skins—Dry, Normal, Oily. 1.00, 1.50, 3.00 to 5.50

chic accents for your eyes

Herbal Eye Tissue Oil—sets a flattering chic young gleam on your eyelids. 1.25

Persian Mascara—doesn't run, or smart. 1.00

Iridescent Eyeshadow—fashionable and fascinating in Blue or Blue-Green. 1.00

Eyelash Grower and Darkener. 1.00

Helena Rubinstein beauty preparations are available at her Salons and all smart stores. You are invited to visit the Salon for individual consultation without charge.

helena rubinstein

8 East 57th Street, New York

SALONS IN: PARIS • LONDON • DETROIT • CHICAGO • BOSTON • SEATTLE • LOS ANGELES • TORONTO

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*If the hair isn't right
the Coiffure isn't right*

Admiracion De Luxe offers a World-wide Beauty Service



• Along "smart" Fifth Avenue, New York . . . on fastidious Michigan Avenue, Chicago . . . up and down the beauty-wise Wilshire Boulevard in Los Angeles . . . Admiracion De Luxe, sensational new therapeutic scalp treatment and shampoo, has made its compelling way. With women who know, it's a "must"—the perfect coiffure preparative.

And now the ringing slogan,

"At leading beauty shops everywhere," has put to sea. The Dorothy Gray Salons of the Grace Line, Havana, Panama and the Golden Gate, feature Admiracion De Luxe. With conspicuous success! . . .

Follow that well-groomed woman. Watch how unerringly she turns in to the shop which features this unique beauty aid. Then—treat yourself to the same revelation.

ADMIRACION DE LUXE



TYPICAL DOROTHY GRAY SALON, GRACE LINE STEAMSHIPS

DISCOVERIES IN BEAUTY



Caron presents such a galaxy of shades in new powders and rouges that you are sure to find one or more predestined to flatter your skin. The powder is "Mademoiselle Peau Fraîche"; the rouge, "Reflet de Beauté"

THERE are women in this world who, if they can't get Caron powder, would almost rather go without any. They feel for the Caron products the devotion that establishes unassailable prestige, whether it's for a perfume house or a decorator or a dressmaker.

To all the faithful, then, the new Caron powders are heaven-sent, for they are smarter in colour than ever before and more flattering in their effect. The powder is called "Mademoiselle Peau Fraîche," in accordance with the Caron flair for French nomenclature, and the shades have a veritable glow once they are on your skin. There are ten shades, six for daytime, in ivory boxes, such as you see above, and four for evening in rose coloured boxes.

Then, there are twenty exciting shades in the new Caron powder rouge, a box of which also appears in the photograph at the top of the page. This is that rouge which looks like cake form because it is packed down so closely under silk, but which comes out in a fine drift on your puff and settles on your cheek like an overtone of your own colour.

• In the trio of perfumes in Prince Matchabelli's Easter egg below, you will find "Queen of Georgia," the perfume named in memory of the Georgian queen, Tamara. It is a chypre blend, gay and spring-like, an old favourite that has been revived because so many people asked for it. (Continued on page 112)



In Prince Matchabelli's gay Easter eggs you find the little Crown bottles that make such charming gifts for every occasion. They include "Duchess of York," "Ave Maria," and the revived "Queen of Georgia"



JEAN PATOU
PARFUMEUR
— PARIS, 8^e —

Tél. Opéra 09-98

11, rue St Florentin

*I am so happy to learn
that my perfume
"Moment Suprême"
is finding such favor in America*

*Jean Patou
March 2*



*Have you tried my new
"Parfum - Cologne"
scented with "Moment
Suprême"? Refreshing
as an eau de cologne
— lasting as a perfume.*



"ONLY NATURAL MAKE-UP IS IN GOOD TASTE"



**SAYS CHARLES CREED...
NOTED PARIS DESIGNER**

• **CHARLES CREED,**
descendant of a long line
of English designers, up-
holds the traditions of the
House of Creed in Paris!



A Thoroughbred Natural Make-Up is essential to tailored chic!... Creed, like other fashion authorities, bans bright red lips. That's why Tangee is so very chic. It can't make lips look painted, because Tangee *isn't* paint! It simply accentuates the

natural color of your lips. In the stick, Tangee is orange. Put it on, and Tangee turns to the tint of blush-rose nature intended your lips to be.

Tangee stays on for hours. Its cream base keeps lips smooth, youthful. Sold in two sizes, 39c and \$1.10.

• **BEWARE OF SUBSTITUTES** ... when you buy. Don't let some sharp sales person switch you to an imitation... there is only one Tangee. But when you ask for Tangee... be sure to ask for TANGEE NATURAL. There is another shade of Tangee called Tangee Theatrical, but it is intended only for those who insist on vivid color and for professional use.

THE GEORGE W. LUFT COMPANY, NEW YORK



UNTOUCHED: Lips without any lipstick often look faded



PAINTED: Lips colored with paint look unnatural



TANGEE: Intensifies the natural rose of your lips

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK



New **FACE POWDER**
Now contains the magic Tangee color principle which makes your skin look younger, more natural, and ends that powdery look.

DISCOVERIES IN BEAUTY



ANDERSEN

"Cuir de Russie" is Chanel's triumphant interpretation of a sports perfume. A scent unique unto itself, it conveys a definite and lasting allure, with a freshness and clarity that make it usable for outdoors

• (Continued from page 110) Have you ever seen a man take a fine piece of Russian leather lovingly between his fingers, crush it, and sniff its scent with an almost voluptuous approval? If you should see him suddenly assuming that same approving sniffing expression when there's no apparent cause, you can be reasonably sure that the cause is Chanel's new perfume, "Cuir de Russie." For that perfume, aside from being a super-sports scent, is bound to be a natural with the gentlemen. They love it. They say that's what they have meant all along by a perfume that had allure, but didn't splash it all over the place. You needn't be afraid of any masculine boots-and-saddle undertone, just because the perfume is named "Russian Leather," but it does have that clear, spring scent that makes it as perfect for outdoors as for inside.

"Cuir de Russie" has just reached this country, but it is already a success on the Continent. And it will be with you when you smell it! You'll find it at your favourite perfume counter in time for Easter in the smart shops throughout the country. It is put up in the classic crystal Chanel flacon that you see in the photograph above, fittingly posed on a piece of fine Russian leather.

• "Her colour lay like a blush across her cheek." That may be no Victorian belle we are describing. It may be you, with a new Coty "blush" powder shade on your face. This latest idea of Coty's, which we consider the stroke of a master mind, is to provide powder shades with sufficient warmth in them to enliven your skin. There is more and more a tendency to use powder in itself as make-up, rather than just as something to take the shine off your nose. Consider this theory in relation to grey, as a costume colour, for example. Grey is smart as it can be, but that doesn't make it any less difficult for a great many people to wear. A "blush" shade of powder goes a long way in counteracting that apparent draining of colour from your face. There are two Coty "blushes"—"Soleil d'Or," like one of those incredible rays of a late sun that manages to be both gold and rose; and "Rachel Nacre," a rachel with a peach flush. The colour in these powders is mixed so perfectly by the Coty air-spinning process that it is a glow rather than a definite hue. The blush shades are now making their debut in the famous powder-puff boxes in all the shops. (Continued on page 114)



The gift of gifts for Easter...smart as her tailor...distinguished as her own taste...spirited as Spring, itself... BLUE GRASS by ELIZABETH ARDEN

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK CITY

CHICAGO, 70 East Walton Pl. • BOSTON, 24 Newbury St. • HOLLYWOOD, 3933 Wilshire Blvd. • WASHINGTON, 1147 Connecticut Ave. • PHILADELPHIA, 251 South 17th St.
LONDON: Elizabeth Arden Ltd. • PARIS: Elizabeth Arden, S.A. • ROME: Elizabeth Arden, S.A.I. • BERLIN: Elizabeth Arden, G.m.b.H.
TORONTO: Elizabeth Arden of Canada, Ltd. © 1936 EA



Linen Chenille for Spring

Skillfully woven of cool linen yarn, in lacy stitch, knitted sportswear for Spring and Summer is deserving of special consideration. Impervious to wrinkles, it has the added advantage of retaining, under duress, its smart, trim appearance. We particularly recommend the two-piece dress pictured, fashioned of natural tone linen chenille, with wooden buckle and buttons. Nattiknits are sold nationally through the better stores.

Nattiknit
PATENTED
TURN-IT SKIRT



Los Angeles Knitting Mills
HOLLYDALE, CALIFORNIA
"Sportswear from California"

DISCOVERIES IN BEAUTY



"Easter Lily," that lovely flower scent by Lili of Bermuda, is making its debut in new dark blue flacons encased in boxes of Bermuda cedar; Lord and Taylor, in New York

(Continued from page 112) It's fun to give presents at Easter. People don't expect them, and there are so many charming things to buy. Perfume, of course, is superb, with a special Easter bow tied around the bottle.

- There is nothing more Easter-like than the beautiful lilies of Bermuda, and "Easter Lily," the perfume that is the essence of these blooms, is just now coming into this country in smart new dark blue flasks, such as you see in the photograph above. Of course, these lilies are plucked from sun-drenched Bermuda fields, and their essence is bottled there on Bermuda shores in the "Lili" perfume factory, which also produces the other native flower perfumes—"Oleander," "Jasmin," "Sweet Pea," and "Freesia." All of these are now in the new blue flasks encased in boxes of the famous Bermuda cedar, and it is fun to bring them proudly home with you as souvenirs of Bermuda joys. But if you aren't going to set sail this spring, you can buy "Easter Lily" at Lord and Taylor, in New York, where there is a special display during Easter week, and at Shreve, Crump, and Low, in Boston.

- Violets are almost as traditional for Easter as lilies, and this is the year when violet shades are having a special fling, anyway. Harriet Hubbard Ayer says to put your violets into lasting form—that is, in her Cœur de Violette soap, Violet Toilet Waters, Perfume, and Sachet, so that when you wear your violet dress you are truly Lady in Violet. Furthermore, this concern has worked out special make-up schemes to use with violet costume colours. These are in a leaflet that is yours for the asking.

- One of the silliest and gayest things we've seen for Easter is a De Vilbiss atomizer in the form of a china bunny. It is one of those bits to enchant young tastes, and you know how perfectly the De Vilbiss atomizers work, whatever form they take!

- Practical note: Before you start on any Easter cruising, go to the Zip salon in New York and have your arms and legs "done" or get a cake of Zip and use it for yourself. There's never a time when it is more of a satisfaction to know that your skin is smooth and hairless, without having to bother about it again for some time to come.



The Packard Twelve Club Sedan for five passengers, pictured before the Indian Hill Club at Winnetka

Chicago's North Shore prefers Packards

OF all the fine cars in the chain of lovely suburbs which comprise Chicago's North Shore, 59% are Packards.

This is not surprising. Packard, which for many years has been the most popular of American fine cars still further increased the margin of its preference during the past twelve months, when nearly half of

all the fine cars purchased in this country were Packards.

Many of these owners are among the more than a thousand distinguished American families who have driven Packards for twenty-one years or more. Such a record of owner loyalty is unmatched in the automobile industry.



The residence of Mr. and Mrs. John F. Jelke in Lake Forest. Both Mr. and Mrs. Jelke are active participants in the Mill Creek and Warrenton Hunts. The Jelke family has owned Packards for more than twenty-five years.



The charming Sheridan Road home of Mr. and Mrs. James Simpson in Glencoe. Mr. Simpson, who is active in many Chicago business enterprises, is an enthusiastic big game hunter. Mr. Simpson purchased his first Packard in 1907.



The lovely home of Mr. and Mrs. Arch W. Shaw on Locust Road, Winnetka. Mr. Shaw was formerly the publisher of System Magazine and of many books dealing with business problems. Mr. Shaw has been a Packard owner for many years.

PACKARD

**EIGHT
SUPER-EIGHT
TWELVE**

Ask the man who owns one

GRACE LINE

presents **SOUTH AMERICA**

THE CATHEDRAL, LIMA, PERU



SNOW-CAPPED ANDES IN LAKE REGION OF CHILE



To those who know South America its very name summons memories of scenic beauty unequalled anywhere else in the world. It brings pictures, too, of Peruvian port towns with a multi-colored civilization that is a mosaic of Old Spain and the ancient Inca race. Then there are busy modern cities; splendid suburbs such as Vina del Mar, the Biarritz of South America, with a Casino as famous as that of Monte Carlo; and ruins as old as the Pyramids. South America should be set to music, and has been. It may be heard in the tinkle of a Spanish guitar as you glide over the surface of one of the Chilean Lakes in that beautiful region that rivals Switzerland in loveliness.

To those yet to know the spell of South America it promises travel adventure found in no other quarter of the globe. Here are joined the romance of the new and the romance of the old. On one side of some ancient, narrow street, an American motor car; on the other, an Andean llama primitively laden as Pizarro might have seen it. Everywhere, sights to be seen nowhere else, repaying the traveler again and again for his journey to this country of never-ending paradox, where his dollar at the present rate of exchange stretches surprisingly far.

Almost a paradox, too, the modern GRACE service, evolved from over three-quarters of a century of sailing to this ancient land. A weekly service of de luxe, first class and cabin class ships brings the poetry of this travel adventure in the prose of practical economy. It meets every demand of time and money, and compresses into comparatively few days what was once an ocean pilgrimage of months. Select an all expense cruise or if you prefer, travel on your own. Consult your travel agent or GRACE Line, New York; Boston; Pittsburgh; Washington, D. C.; Chicago; San Francisco; Los Angeles; Seattle.



BEST ACTRESS?

(Continued from page 67) an audience's sympathetic reaction. Her habit of listening lovingly to the sound of her own voice contributed further to critical discomfort. This was equally evident in "The Brothers Karamazov." In all of these exhibits she revealed herself as hardly above the general actress run. Then, turning to light comedy, there was a sudden change for the better. In Molnár's "The Guardsman," she took over the leading part (played in the original American production by Rita Jolivet in so wrong a key that the play went quickly to the storehouse), and delivered herself of so slyly humorous a performance in the rôle of the wife who theoretically can not penetrate her husband's childish disguises that she helped to lift the piece into a profitable run. In S. N. Behrman's two comedies, "The Second Man" and "Meteor," she provided similarly a satisfactory light account of her talents, although neither rôle imposed the demands upon her that the Molnár rôle did. In "Caprice," in the rôle of a coquettish cleverosa, she turned in a first-rate and entirely captivating comedy performance—what she did with vocal trickery was immensely cajoling. Her rough-and-tumble farce-comedy cabotinage in "Reunion in Vienna" was, in its way, equally effective, especially her scenes of physical rough-house with Lunt.

UPS AND DOWNS

In "Design for Living," the Noel Coward comedy, a portion of her performance in the rôle of the woman divided by two men was excellent and a smaller portion patently strained, particularly in those scenes wherein she was called upon to be jovially airy about promiscuity. A kind of moral qualm seemed to be hidden in her larynx, and her lines sounded as if, for the moment, she were histrionically holding hands with Will Hays. Her Jennifer in Shaw's "The Doctor's Dilemma" was one of the best things that she has done. It had a depth and womanly understanding that caught beautifully the innards of the character; though her talents were only in a very, very faint degree up to the demands of O'Neill's Nina Leeds in the long and difficult "Strange Interlude." The scene between Nina and the three men she read convincingly enough, but the rest of her performance was, in the main, save for a few moments at the end, largely a mere recitation. In "Strange Interlude," she was, to tell the simple truth, pretty bad. As Elizabeth, in Maxwell Anderson's "Elizabeth, the Queen," some feeling crept periodically into what was another performance was projected with too studied an air to galvanize the rôle. In Coward's rubbishy sex melodrama, "Point Valaine," she was perhaps as good as any actress could be with such base and idiotic material. A sister-act composed of Duse and Bernhardt couldn't have saved the rôle from repulsive burlesque; poor Miss Fon-Parne was to be pitied for having to play such stuff, which at bottom was old Theda Bara vampire nonsense. In this season's revival of "The Taming of the Shrew" she was, except for a

careless and rather slipshod reading of the long speech at the play's conclusion, commensurate. In many of these exhibits she has played opposite her husband, the highly gifted Alfred Lunt, and has benefited, even when she has not met up with a rôle, from the juxtaposition.

• Thirdly, Miss Claire, who has devoted her career almost exclusively to light comedy rôles. When she has briefly essayed a rôle of somewhat tougher fibre, e. g., "Children of Darkness," she has sensed her own discomfiture in it and has volitionally withdrawn. Like Marie Tempest, the best comédienne on the English-speaking stage, Miss Claire began in musical plays, in which she acquitted herself very happily. She was drawn to the dramatic stage by the late David Belasco, her first appearance being in a fluffy little comedy, hardly more than a potential book for a musical comedy, called "Polly With a Past." She was successful in this initial enterprise, as success goes in such negligible exhibits, and then moved on to another similarly empty comedy affair called "The Gold Diggers," also under the Belasco direction. Her rôles in both these were little more than those of ten-twenty-three soubrettes dressed by Lucile and offered to the public at three dollars top. Thereafter she appeared successively in the comedies, "Bluebeard's Eighth Wife," "The Awful Truth," "Grounds for Divorce," "The Last of Mrs. Cheyney," and a revival of Maugham's bitter slice of irony, "Our Betters." In all of them, the last alone of any pretensions to quality, she was in the main up to the demands of the rôles. Save in the Maugham play, which called upon her for a bit of acting beyond what was customary for her and which here and there she had some slight difficulty in adapting herself to, her comedy performances were delivered with that sure sharpness of reading, that sure sense of pace, and that physical gaiety that, as a comédienne, she enjoys to a most fortunate and gratifying degree.

ROUNDING UP MISS CLAIRE

Then, after several years spent in the picture studios, she gave a performance in Behrman's "Biography" that, with a maturity gained paradoxically and almost mythically in Hollywood, of all places, captured a variety and finish that had not completely been in her work before. It even suggested the mark of a competent dramatic actress and of one close to the acting secrets of depth of emotion. Following that excellent performance, she gave a performance in the adaptation from the French called "Ode to Liberty" that was Hollywood plus. In the rôle of a sex-saucy woman, she overplayed to such an extent not only in a deportment but in a sartorial direction that Mabel Barrison, of the old Al Woods farce school, would have blushed for her. Miss Claire is now acting in the newest Behrman comedy, "End of Summer," and offering an intelligently manoeuvred, if not especially refulgent, acting job.

• And now, fourthly, to Miss Cornell. A scrutiny of her major performances results in (Continued on page 116)



"Near Blonde"

- till the right powder changed her into a *True Blonde*

DON'T you often find yourself being called a blonde by some—"not a blonde" by others? This girl, too . . .

Her hair still has some of its baby bloneness. Her skin is very fair. Yet, with the powder she used, she looked dim—a plain in-between.

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with each
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- that feel so chic in the oxford and chic-er tripping it in the sandal
- that know they are leading society around town and country in the most successful shoe of the year
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	SACRAMENTO Weinstock-Lubin Co.	

BEST ACTRESS?

(Continued from page 115) the following estimates. In "A Bill of Divorcement," in one of her earliest performances, she presented herself, in the not very difficult rôle of a young girl who finds herself the centre of a disordered household, as an attractive and competent ingénue, little more. Various novices since, Margaret Sullivan, Sylvia Sidney, and Barbara Robbins, for instance, have done every bit as well—some of them, indeed, better—in rôles somewhat more trying. In the other two Clemence Dane plays, "Will Shakespeare" and "The Way Things Happen," she gave what were mainly routine and orthodox performances. In the former, a physical awkwardness, due to the unaccustomed costumery of her rôle, added to her embarrassment; and, in the latter, a tendency to work an arbitrary tragic tone into her voice, whatever the immediate nature of the situation, minimized an audience reaction. In "The Enchanted Cottage," that Barrie play written by Pinero, she had one of those sweet-sweet rôles that offer less challenge to acting than to looks and personality and managed to do pretty well by it. In "Casanova," in the second-grade part of a lady of station who is not averse to a loose wink now and then, she wisely centred her efforts largely on the pictorial side and succeeded, with the aid of handsome costumes and efficient stage lighting, in projecting a very fetching picture. In "The Outsider," a "Barretts of Wimpole Street" plot in which the invalid heroine is cured by faith and a handsome medico instead of by love and a handsome poet, she first caught the attention of the more acute critics with a performance that combined tenderness with strength and resolution with beauty, though the rôle, imbedded in hokum, was anything but onerous, as other occupants of it have sufficiently attested.

THE INTENSE MISS CORNELL

In the melodramatic and somewhat unintentionally humorous "Tiger Cats," a dose of Scandinavian Minsky, she found herself in the position of a Metro-Goldwyn lion growling majestically in behalf of a pie farce. Although she acted sincerely, even desperately, the dialogue constantly sneaked up behind her and tied tin cans to her art. And the same thing was true, though to a considerably less embarrassing extent, in "The Letter." There the usually very estimable Maugham for the nonce went Harry Clay Blaney, with overtones of Bartley Campbell. Finding the script in the way of any honest acting, Miss Cornell resorted to such a display of histrionic fireworks that even Nance O'Neill might have looked around in alarm for the nearest exit. As the heroine of Shaw's "Candida," however, she turned in a really excellent performance—delicate in its strength and lovely in its manner. And I hope I will not seem to detract from that performance when I note the obvious fact that most performances of "Candida" have a way of being surprisingly good. It would be foolish, of course, to say that the rôle is actor-proof—it surely is not—but nevertheless it seems to be decidedly pro-actor.

In "The Green Hat," in the Laura Jean Libbey rôle of Iris March, the Ostermoor romancer, she was first-rate. Considering the awkwardness of the material, her performance in lifting a servant-girl heroine into some faint semblance of romantic dignity (grease-paint dignity, that is) was all the more critically interesting. In "The Age of Innocence," she was entirely charming in a rôle artfully manufactured for nostalgic reaction, and, in addition, her physical comportment began to take on a considerable ease and grace. And in "The Dishonored Lady"—what a trio of scripts!—she was, save for one greatly overplayed melodramatic and silly scene in which she acted the New York *Mirror* idea of a woman murdering her lover, about all that any critic who could manage to stay awake had a right, under the circumstances, to expect or demand. Her handling of that scene, however, what with its Louise Glaum snaky sneaks around the darkened room, its wide-eyed, intense Boris Karloff glarings into space, and its Wednesday matinée Dorothy Donnelly bosom-heavings, was, to put it politely, ham.

Coming down to more recent years, we find Miss Cornell at her best as Elizabeth Barrett, in "The Barretts of Wimpole Street," a truly admirable performance in every detail, and doubtless too familiar to most readers to call for amplified comment. Her Lucrece was a sorry botch and proved, if nothing else, that, like the majority of our younger American players, she is sadly deficient in the art of pantomime. In "Alien Corn," a trashy script about hot doings in a Western college town, she comported herself, as in "Tiger Cats" and "The Letter," with so overly tragic an air and so monotonously dirge-like a speaking voice that the impression, considering the play, was of a lady embalmer having breakfast with Mr. Samuel Shipman. In fast with Mr. Samuel Shipman. In "Flowers of the Forest," in the rôle of a woman whose lover calls to her from beyond the grave, she gave a smooth but undistinguished performance of an undistinguished part. Uncertain direction in this instance was doubtless responsible for her somewhat undue repression which, as the evening ran its course, became naturally confused in the audience's mind with histrionic intensity. Her recent Juliet, widely acclaimed by the younger reviewers as the top Juliet of all time, or at least from 1608 to 1935, inclusive, seemed to one older critic happy enough on its pictorial side but otherwise largely technicalized and calculated out of emotion, and, in the aggregate, rather chill. It remains to be seen, as this is written, what she will do with Shaw's "Saint Joan."

THE SUMMING-UP

We discover from these critical statistics that in any attempt to single out the most important of our younger actresses Miss Hayes must figure in the consideration with Miss Cornell. To Miss Cornell, however, must go the balance in favour on the score of her much wider variety of rôles. That Miss Hayes is an actress soundly grounded in her craft is hardly open to question. As one of (Continued on page 144)

400 year search solved by American genius



The Dutchman's
"smoke refrigerator"

The Persians invented the *hookah*—the famous water-pipe of the East. The Egyptians soak their pipe stems with water between smokes. Hans, in Holland, puffs a pipe that's almost as long as a man.

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A freshener lotion that never smarts, never dries... Use it after the creams, to supply the tonic every skin needs.



NOW AND FOREVER

ON pages 102 and 103, we have discussed the manner in which the bride runs true to type in selecting her silver pattern, and it occurs to us that many brides of yesterday would be interested in this delineation, as well as the young thing who is first choosing her pattern. For the fact that you have a silver pattern doesn't mean that you can't have another! If your natural bent is for strictly period silver, it is pleasant to have two entirely different period patterns. If you like ornamental design, it is pleasant to have a pattern on the light side and one on the more massive. At least, we think it is pleasant, just as it is to have a change in your fine china and linens.

Herewith appear the descriptions of the individual pieces that are shown on pages 102 and 103. These are only indicative of the variety that is available. Every fine maker of sterling silver has other patterns that are equally representative of the various groups. In fact, if you are interested in the names of further important patterns as they fall into our four types, we will be glad to send them to you.

"CONTEMPORARY" GROUP ON PAGE 102

Rogers, Lunt and Bowlen's "Granado"—Present-day version of Spanish design.

International's "Orchid"—Flower motif, simple and graceful.

Gorham's "Eventide"—Formal pattern, simply executed for modern living.

Alvin's "Romantic"—Design of slender symmetry and graceful contour.

Sketched: Towle's "Symphony"—Modern expression of Early American feeling.

"ORNAMENTAL" GROUP ON PAGE 102

Reed and Barton's "Francis First"—Opulent pattern, with interesting variations of design on the different pieces.

Gorham's "Chantilly"—Decorative pattern, embodying old-world charm of the Regency influence.

Alvin's "English Rose"—Blending of three ornamental motifs into versatile pattern.

Watson's "Lamerie"—Combining rococo with dignity and assurance.

R. Wallace's "Sir Christopher"—Massive, but graceful design, rich in decorative tracery.

Sketched: International's "Richelleu"—Lavish decoration in the period of Louis XIII.

"TRADITIONAL" GROUP ON PAGE 103

Reed and Barton's "Hawthorn"—True Georgian design, dignified, graceful.

Watson's "Dorian"—Design inspired by the classic Doric motif.

International's "1810"—Authentic Early American pattern, classic in form.

R. Wallace's "Antique"—Proportion and harmony of fine antique design.

Alvin's "Maryland"—Simplicity and restraint in classic treatment.

Towle's "Louis XIV."—Decoration delicately treated in the manner of the period.

Rogers, Lunt and Bowlen's "American Directoire"—Simple sweeping lines, of classic unadornment.

Sketched: Gorham's "Late Georgian"—Scroll and shell motifs typical of period.

"MODERN" GROUP ON PAGE 103

Towle's "Craftsman"—Uncompromising simplicity, with hand-wrought feeling.

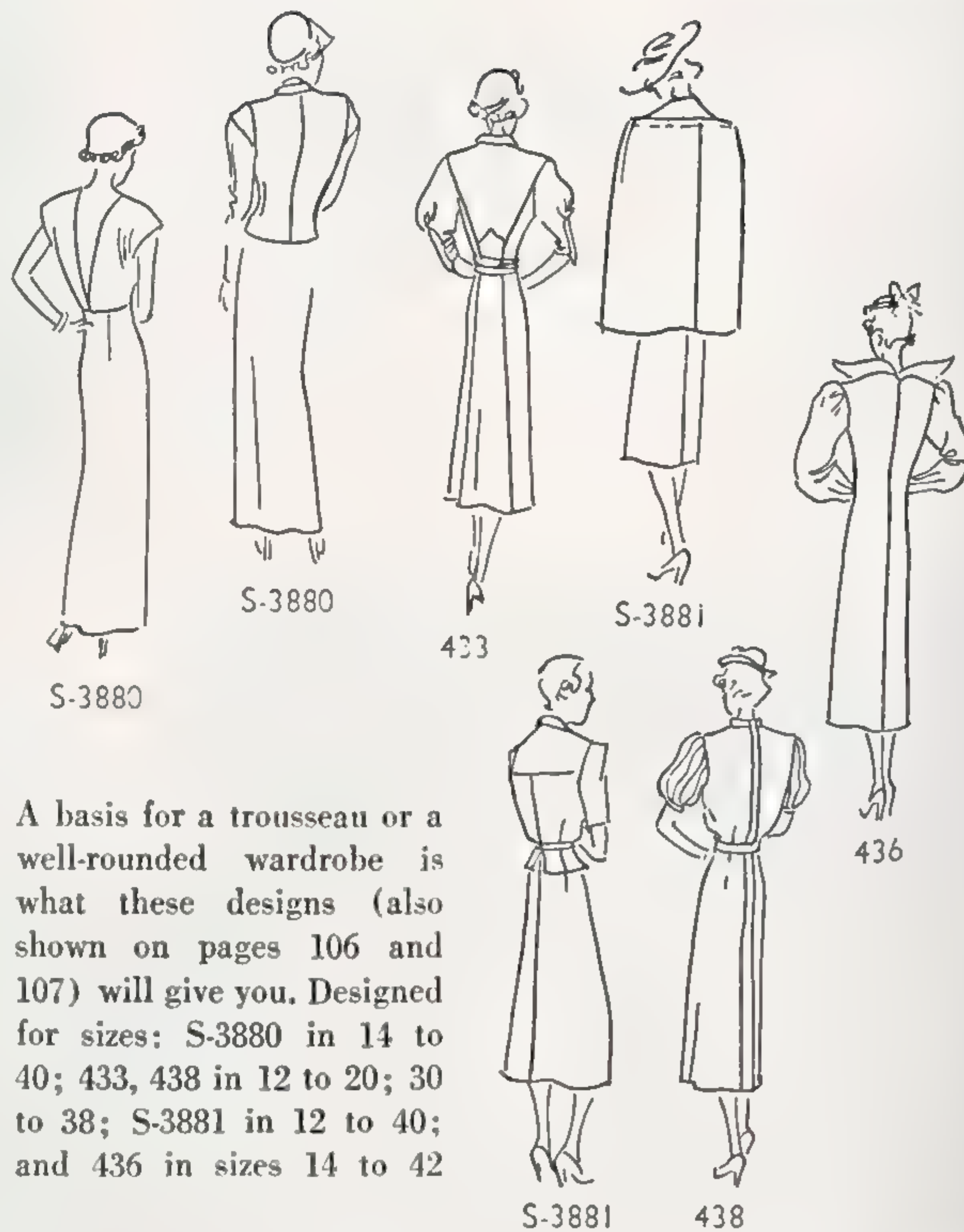
R. Wallace's "Rhythm"—Modern interpretation of rhythmic motif.

International's "Continental"—Arresting treatment of strong, straight lines.

Reed and Barton's "Jubilee"—Versatile combination of ornamental and simplified.

Sketched: Rogers, Lunt and Bowlen's "Modern Classic"—Modern interpretation of classic proportions.

DESIGNS FOR DRESSMAKING



A basis for a trousseau or a well-rounded wardrobe is what these designs (also shown on pages 106 and 107) will give you. Designed for sizes: S-3880 in 14 to 40; 433, 438 in 12 to 20; 30 to 38; S-3881 in 12 to 40; and 436 in sizes 14 to 42

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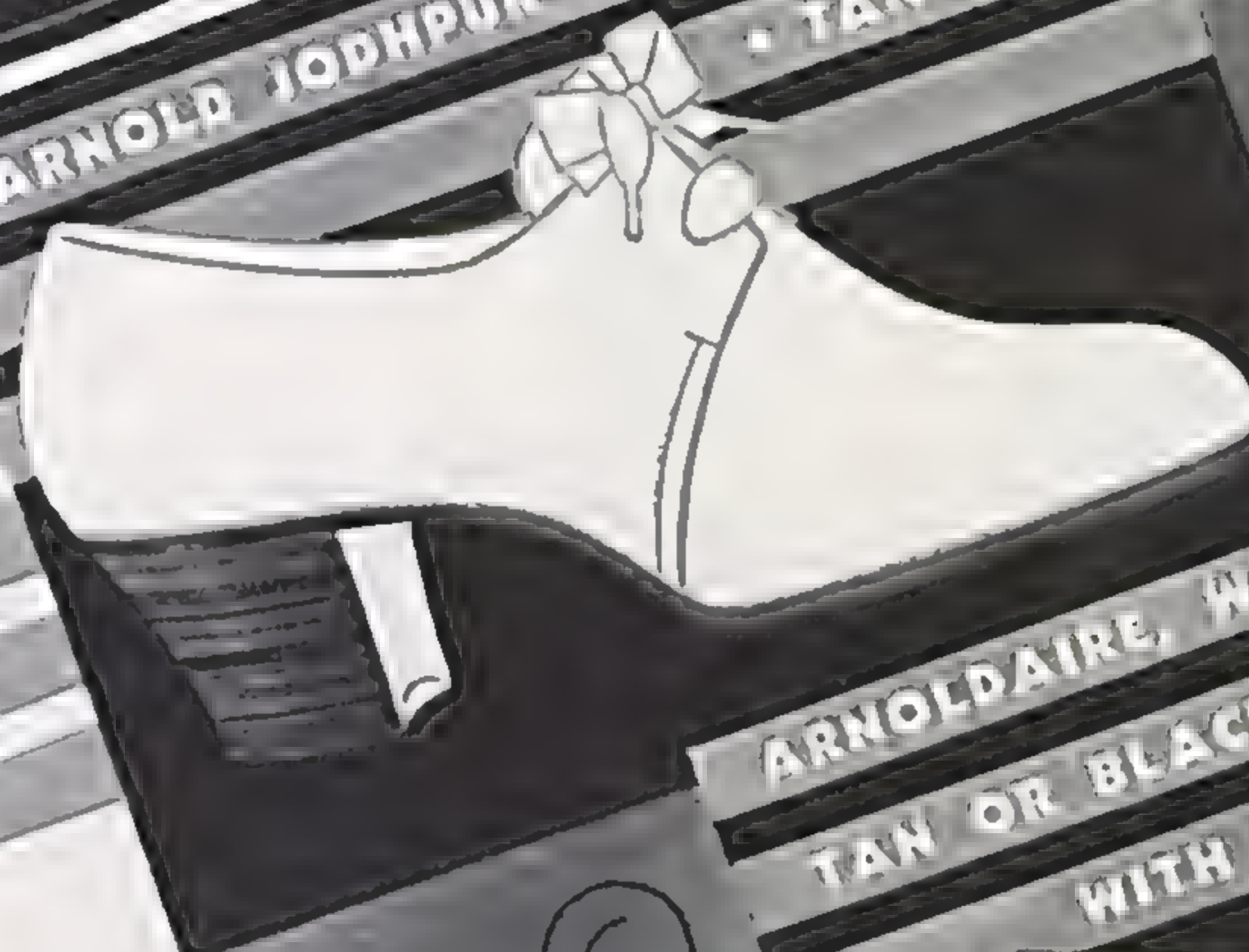
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WITH BROWN CALF • WHITE BUCK • BROWN CALF



ARNOLD JODHPUR • WHITE BUCK
• TAN CALF



ARNOLD MONK • TAN CALF
CHAMOIS, BROWN, BLACK OR
GRAY BUCKO • WHITE BUCK



ARNOLDAIRE, WING TIP • WHITE BUCK
TAN OR BLACK GRAIN • WHITE BUCK
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GENUINE
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ROUGH OR SMOOTH

(Continued from page 64)

1. Himself
2. Himself
3. Himself
4. Athletics
5. Football
6. Making merry
7. Making Mary
8. Making as many Marys as possible
9. Himself

Here are a few likes and dislikes:

"We hate men who precede an invitation with 'What are you doing tonight?' (This, in one form or another, from a dozen colleges.)

"I hate men who sing in your ear while you are dancing." (Also from all directions.)

"I like men who like my hats."

"The ideal man is one who's fun anywhere."

"I hate men who say, 'I don't know the new steps, but let's dance anyway'."

"We like men who are students to conceal the fact."

"We hate 'lines.'" (From North, South, East, and West.)

"I like a man to make me feel like a queen."

"Parlour sitters can be tolerated week-nights, but spare me a Saturday-night parlour sitter."

"I want a combination of a Kentucky Colonel and a New York taxi driver."

"The ideal man has a serious soul and a comic veneer."

"No hat that a girl ever wore (complained of in the 'Slinky Fluffy' article) ever made her as conspicuous as the life-of-the-party attitude makes a man."

"Even though we can see the admiration in your eyes, we like compliments."

"Every college girl knows that a man of her own age is about three years less mature than she is, and though she is seldom so dull as to toss this bomb into a discussion, she remembers it."

And all college girls love a good dancer and wish that college men sent presents. A wistful plea for flowers echoed through all the answers.

There was one unanimous opinion as to his philosophy of life: He hasn't any.

His attitude towards spending money brings more dissension.

"Lots of college men are gold-diggers." (This repeatedly.)

"They do as well as they can—college men haven't much spending money."

"Jellying (a current phrase whose origin we have been unable to uncover) consists of smoking, 'coking,' and talking and is the main form of dates at Missouri." "A jelly date is a date at which you make one Coca-Cola last an hour." (Jelly dates were discussed by girls from half a dozen other colleges, too, and we gather that Coca-Cola is the national college drink.)

"Any girl would rather sit in the park than dine Dutch treat at the Ritz."

"A man who lets a girl pay more than ten per cent. of the time deserves to lose her."

"The amount of money spent is not so important as the kind of a time you have on it."

"Men spend enough, considering their allowances."

"Parlour sitters are men who don't want to spend money on you."

"A college man who takes a girl out to lunch is so rare as to be practically extinct."

"A co-ed is trained to expect a taxi only in a forty-mile blizzard or when she has a compound fracture of the knee."

"We know that all college men are broke at one time or another."

"Men are shocked at the Dutch-treat idea, but manage to get plenty of payment in other ways."

"We have to live on allowances, too."

"Men like to be Santa Claus."

As to the little matter of accepting entertainment, one sentence sums up the general opinion (with some exceptions, however).

"Do college men take entertainment without reciprocation? DO THEY!"

And finally, here is the way the answers conclude.

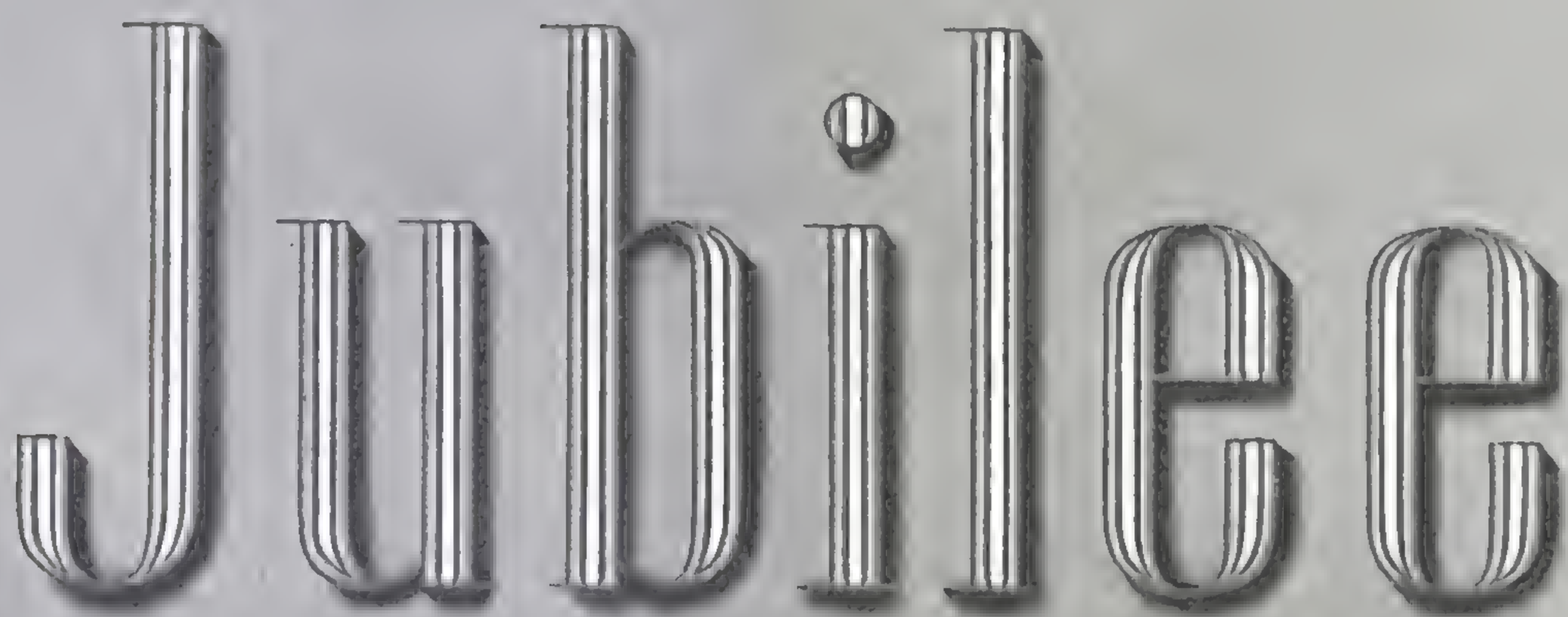
"He's awful; what would we do without him?"

"We can use him."

"We wouldn't marry any but a college man unless there was a law."

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office



Jubilee

AN
EXQUISITE NEW PATTERN
IN STERLING SILVER

BY *Reed & Barton*

Happy coincidence—for the 1936 bride! A new, authentically 1936 pattern in sterling.

Jubilee! Traditional Reed & Barton loveliness, in the modern manner. Thoroughly individual—with its flowing grace and irresistible rhythm. And for those who lean to simplicity, only the required minimum of ornamentation.

Interpreting so skillfully the decorative mood of the moment, Jubilee may well become the sterling classic of its era—as have other Reed & Barton patterns. This much is certain: it will always be smart, never common.

Leading jewelers in your locality are now showing Jubilee. This announcement is an invitation from them to see it, as you really should see it, in the actual sterling.



REED & BARTON *Silversmiths* TAUNTON, MASS.



Melt

ROUGHNESS

BRING OUT NEW FRESH SKIN
—SMOOTH FOR POWDERING



MISS MARY AUGUSTA BIDDLE, daughter of Mr. and Mrs. Henry C. Biddle of Philadelphia, says: "Pond's Vanishing Cream softens my skin. The minute it touches roughness—the roughness goes!"

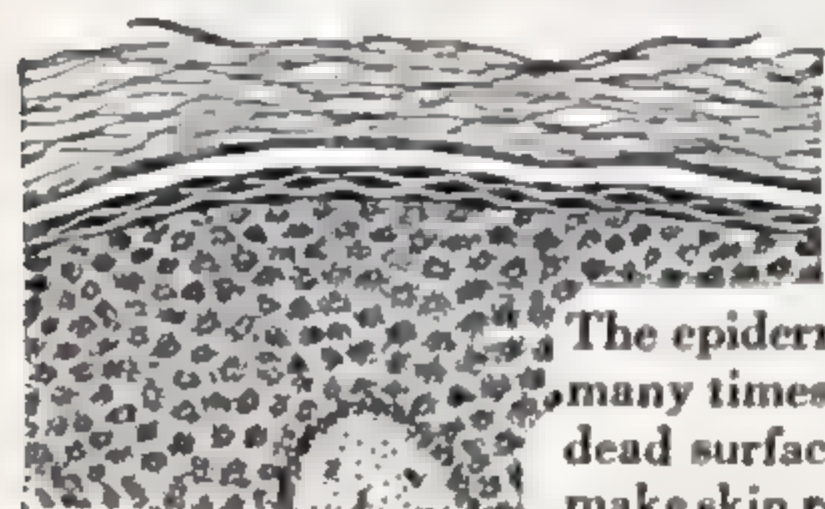
EVEN when your skin is rough "just in spots"—it's enough to spoil your whole make-up. And ruin your evening, too! You feel so self-conscious—you just *can't* be your own gay self.

Yet you can melt these rough spots smooth—in just a few seconds!

That roughness you feel is not a living part of your skin. It's only a dead layer hiding the smooth, good skin beneath. Look at skin magnified, as in small picture below—and right on top you see the rough, flaky particles sticking out every which way. Really old dead skin cells!

Dermatologist explains

As a leading dermatologist says: "Since surface skin is constantly drying out, thickening with horny cells—the young supple cells beneath have no chance to be seen. Yet, once the



The epidermis, magnified many times, to show how dead surface cells on top make skin rough, uneven.

old dead cells are melted away, the young underlying cells become surface skin instead—naturally very smooth and soft. This melting can be done with a keratolytic cream (Vanishing Cream)."

Try Pond's Vanishing Cream to

see this melting principle in action. The instant Pond's Vanishing Cream touches your skin, dry roughnesses melt from sight. New skin comes out—fresh, smooth, nice to touch! All this softness, won so quickly, shows why Pond's Vanishing Cream is talked of as such a "perfect powder base."

For a smooth make-up—After the morning cleansing, put on Pond's Vanishing Cream—just enough to film your skin faintly. It disappears—so does every single roughness. You can't help but like the new pearly softness of your skin—and the smooth way powder clings!

Overnight for lasting softness—Follow your nightly cleansing with a Pond's Vanishing Cream treatment. Leave it on overnight. The cream won't show—your face won't be shiny—there's nothing sticky to smear the pillowcase. Yet, all night long, this invisible cream brings your skin a finer softness, a more youthful look!

Get the special tube offered below. Start to make your skin smooth!

8-Piece Package

generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ for postage and packing.

Name _____

Street _____

City _____ State _____

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PRIX de PARIS

WITH this sixth and last quiz, all you college seniors competing for Vogue's Prix de Paris enter the home-stretch. Answer this quiz, send in your thesis on one of the subjects listed below, and live for the date of May 20, 1936. For on that day, the winner of the contest will be announced. The girl selected by the Editors, on the basis of her test answers and thesis, as having the most outstanding fashion ability, will join Vogue's staff for the following year. At least six months of her time will be spent in the Paris office. She will be paid a reasonable salary plus her expenses to and from Paris. The winner of second place will receive six months' employment in Vogue's New York office.

Quiz Number Six

1. Suggest a new Vogue feature that has a Vanity Fair slant.
2. Write one fashion title to cover pages 74 and 75 of the March 1 issue, assuming the actresses' names are omitted.
3. Using the March 1 and March 15 issues, pick out two dresses that would be good in misses' sizes and two more that would be good in women's sizes.
4. Select two pages of high fashions and two of classic fashions from the March 1 and March 15 issues. Explain in not more than two hundred words what you understand the term "high fashion" to mean.
5. Assuming the rôle of inquiring reporter once more, list what the girls in your college consider the minimum of cosmetics and explain the reasons for their choice.

VOGUE'S PRIX DE PARIS THESIS

Below we publish again the subjects for the Prix de Paris Thesis. Choose *one* of the four suggested topics; and write a thesis not more than 1500 words long. It must be posted not later than midnight of April 20.

1. Assume that you are the Editor of Vogue. Outline the changes you would make in the magazine. What new departments would you suggest that would appeal to younger women? What to older women?
2. Write an article on any subject which you believe would be an appropriate Vogue feature, and suggest the illustrations.
3. Assume that you have won a sweepstake prize and that you have unlimited means at your disposal. Describe how you would spend your first thousand dollars on your appearance—clothes, cosmetics, beauty treatments, jewels, and so forth.
4. Using the actual advertisements in Vogue as your examples, make an analysis of present advertising trends; telling what you consider are good advertisements and why; and what are unsuccessful advertisements, and why; and suggesting new attacks in advertising wherever possible.



The Modern Car With The V•8 Engine

You will have a feeling that you are driving a truly fine car when you drive the 1936 Ford. And you are! For today's Ford is a fine car in everything but the price. It is modern in line and style and appointment. . . . Comfortable and roomy. . . . An unusually safe car to drive because of ease of handling, welded steel body, Safety Glass throughout (at no extra cost), and sure, dependable, quick-stopping brakes. . . . And it has a modern V-8 engine. . . . You will find that this makes quite a difference in driving enjoyment—it is smoother, quieter and more responsive, with a comforting reserve of power. There is something thrilling, too, about the way a V-8 helps you to step out ahead at traffic lights. . . . It is never any effort to drive a Ford—that is why it is so kind to your nerves and disposition. Two new features for 1936 are easier steering and easier gear shifting.

FORD V•8 FOR 1936

\$25 A MONTH, WITH USUAL DOWN-PAYMENT, BUYS ANY NEW FORD V-8 CAR ON NEW UCC $\frac{1}{2}$ PER CENT PER MONTH FINANCE PLANS

Artist Model*

BY AMERICAN LADY



An All-in-One with a Detachable Brassiere

**THAT'S ARTIST MODEL
AND THAT'S WHY IT'S DIFFERENT**



ARTIST MODEL gives you the smooth continuity of an all-in-one. But the brassiere comes off! Lets you change styles. Makes laundering easy. Whatever your figure-type, you'll find an ARTIST MODEL, designed just for you, at better shops everywhere. \$6.50 to \$25... extra brassieres from \$2.

AMERICAN LADY CORSET COMPANY, Inc. • 148 MADISON AVE., N. Y.
* Reg. U. S. Pat. Off. Many Artist Model foundations have Talon fasteners

LIVE AND LEARN

(Continued from page 99) basis of its separate organizations, has only one essential requirement for admission, which is youth.

Furthermore, there is a growing tendency among American undergraduates to take an intelligent interest in international problems. A trip abroad may serve as a supplement to a course in contemporary European history. Where another generation, culturally inclined, was primarily interested in the culture of the past, in Renaissance palaces, Gothic cathedrals, and Flemish primitives, to-day the young traveler wants to experience history in the making. He studies modern art and architecture. He listens to the speeches of a few dictators and gets valuable lessons in economics and sociology and the aftermath of war by having first-hand knowledge of what the average European family has learned to do without.

Although educators are generally agreed that study in Europe, whatever form it takes, offers unusual opportunities for acquiring a tolerant and inquiring point of view, the College for Women at Geneva admits that an understanding and study of international problems is its core idea. It is at the same time a college in the American understanding of the word. A student may enter Geneva direct from preparatory school, transferring to an American college after a year or two—or she may reverse the process and go to Geneva for her Junior Year. There is opportunity, also, for specialization in various academic and professional fields.

IN MADAME DE STAËL'S CHÂTEAU

What more appropriate setting could there be for an educational experiment which emphasizes the international point of view than Geneva, for centuries the forum for liberal thought and to-day the home of the League of Nations? And what more romantic and again appropriate setting could there be for the college itself than the eighteenth-century château that it occupies? For the château once belonged to Madame de Staël, one of the first career women. Now that diplomatic careers are open to women, the college at Geneva offers unusual opportunities for preparing for such a purpose. First-hand opportunity is afforded for watching the technique of diplomacy, as well as for getting the necessary fundamentals in languages, government, and current history. Attendance at League of Nations' sessions is required. It is a thrilling experience to listen in, as it were, while the front-page news of the world is being created. It is equally or possibly more thrilling to meet the effective Anthony Eden or Monsieur Laval at one of the many international soirées which are important educational corollaries.

The common denominator of internationalism is carried into the week-end trips as well. Week-ending in a ski hut, with students of all nationalities, is an incomparable opportunity for promoting the spirit of camaraderie. The mountain-climbing trips and bicycle tours are almost as efficacious. It is the friendships which are formed that are, after all, the most important basic

foundation for any diplomatic procedure of the future.

An educational experiment based almost entirely on the idea of making friends and entitled "An Experiment in International Living" is another important addition to the opportunities for seeing Europe from the student status. Each group is under the leadership of an American woman. The boys and girls, who are for the most part from preparatory schools, although boys and girls of college age are not debarred, spend the first month of their trip living in the home of a boy or girl of the same age. The object is to form a friendship and, by living with a family, to understand the point of view and the customs of the country, France, England, Germany, Austria, or Italy, as the case may be. After the adjustment to a new social pattern has been made, the groups, together with their new friends, tour the country on bicycle or on foot, sometimes camping, or sleeping in barns or simple village inns and never travelling in the manner of the typical American tourist. It is hardly necessary to add that the groups get to know their England, or France, or Germany, and what is more important form an attachment for the country visited, which in all likelihood will meet any propaganda of the future with informed scepticism.

THE JUNIOR YEAR ABROAD

In recognition of the importance of entering into the home life of a people, if their culture is to be appreciated, it is a requirement of the Junior Year Abroad that every member of the group must live with a private family during the time that college is in session. The Junior Year Abroad permits juniors in good standing in American colleges to take the equivalent of their junior year in a European university, and, provided they make the required number of points, they may return and graduate with their class. European universities that cooperate with this plan are The Sorbonne, the University of Florence, and the University of Munich. The University of Berlin through the Institute Für Auslander will make special arrangements with those American colleges which permit students to take an exchange year. The University of Delaware sponsors its own groups, from the various American colleges, in Paris and Florence, and a former member of its staff is in charge of the group in Munich. Smith College has its own Junior Group in Paris, and one in Florence under the supervision of a member of the Smith faculty. There are also groups in Spain and Germany.

Each country, needless to say, offers its special brand of culture and adventure—intellectual and otherwise. In Paris, because students live with French families, they learn to know Paris from the Frenchman's point of view. If girls, they must conform to the rules laid down by French families for their daughters. Although being Americans, they are allowed certain special privileges, but they may not go to soirées or to the theatre or the opera unchaperoned. They go to the Comédie Française and the opera, and they do the exhibitions and museums. They take week-end (Continued on page 124)



COTY
PRESENTS

LE NOUVEAU

Gardenia

Nature must have loved the Gardenia . . . she gave it an enthralling perfume, a scent exuberant above all others. Now, Coty has created a perfume that is really *true* to this flower, "Le Nouveau Gardenia." Unlike the living gardenia—and unlike most perfumes—this *New* Gardenia never "wilts." It remains *lastingly* fresh, hauntingly beautiful. Flacons \$2.50 and \$5.00.

CHOCOLATE CHARACTER EGGS

Edible torsos topped with the funniest heads you ever saw. Bunnies, Chicks, Ducks and Drakes . . . 65¢ and 85¢ each.



EASTER NESTS

Bearing eggs, bunnies, boxes of chocolates, chicks . . . and glistening ribbons. 50¢ to \$15. Nest shown . . . \$10.



GOLD CHEST

A most flattering way to convey Easter greetings. Luxuro Chocolates. 1, 2, 3 and 5 pounds \$1.50 lb.

SCHRAFFT'S EASTER FASHIONS IN GIFTS

Young Ideas and Sweet Old Favorites

RABBITS, DUCKS, CHICKENS
Appealing animals tied with candies. 85¢ to \$15

D'OR ELEGANT CHOCOLATES
1, 2 and 5 pounds . . . \$1.75 lb.

FRUIT & NUT CHOCOLATES
1 and 2 pounds . . . \$1.25 lb.

DAISIES Home-Made Candies.
1 and 2 pounds . . . \$1.25 lb.

FLORAGOLD Home-Made Candies. 1, 2, 3 and 5 pounds. \$1.25 lb.

HOME FAVORITES Home-Made Candies. 1 and 2 pounds . . . 60¢ lb.

BLUE BANNER CHOCOLATES
1, 2 and 5 pounds . . . 60¢ lb.

CHOCOLATE EGGS & RABBITS
10¢ to \$3.50 each

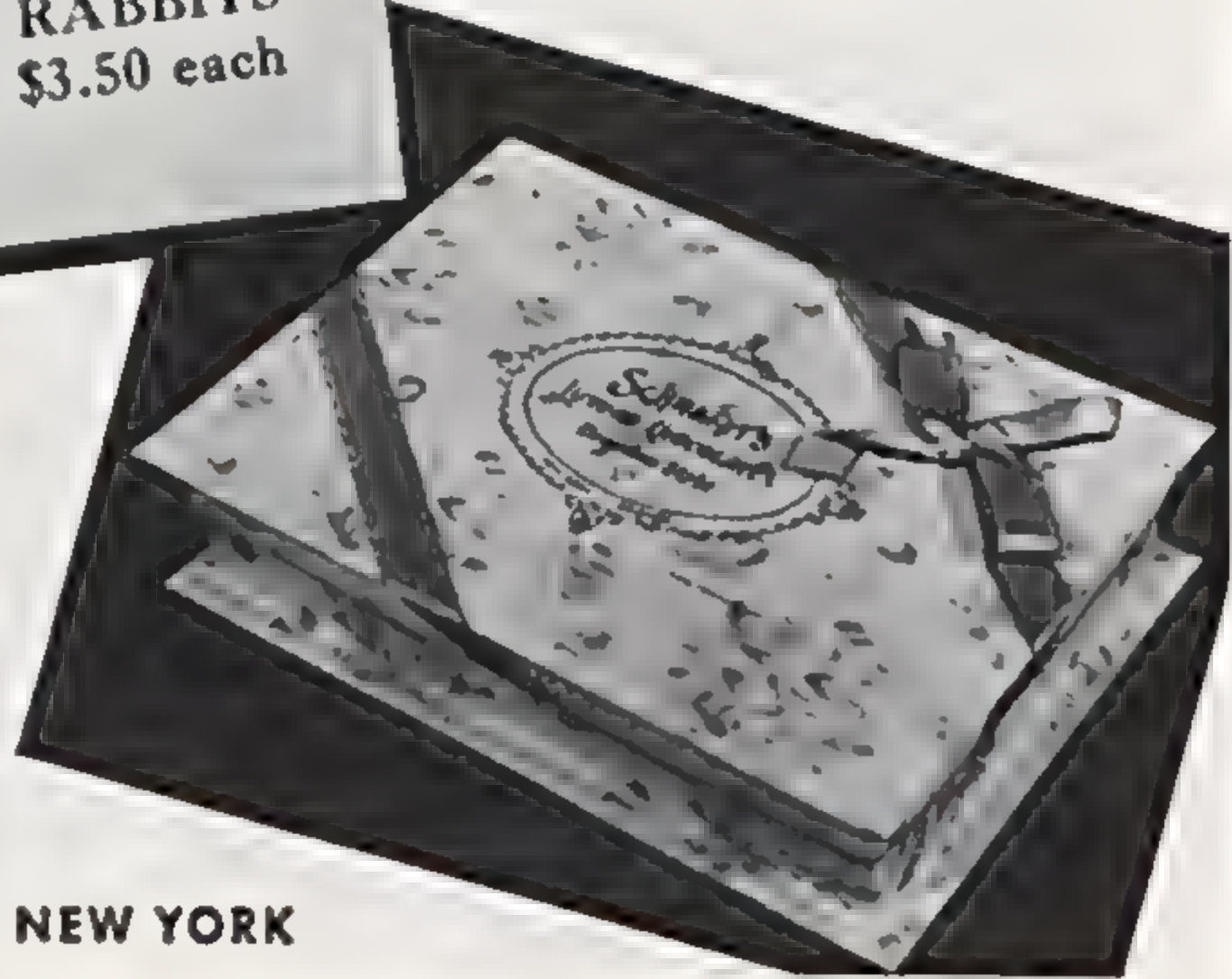
PANORAMA EGG

A revival in eggs . . . elegantly decorated in the best Victorian tradition. Through a peep-hole at one end one may view scenes, mysteriously hidden within. 75¢ to \$7.00.

DRESDEN PACKAGE

Another happy Easter Gift . . . Luxuro Chocolates or Chocolates and Bon Bons. 1, 2, 3 and 5 pounds. \$1.00 lb.

SEND MAIL ORDERS TO
SCHRAFFT'S, 556 FIFTH AVE., NEW YORK



LIVE AND LEARN

(Continued from page 122b) bicycle trips to the storied places of France. They tour, in vacation time, the chateau country and visit Brittany or Avignon and the French Riviera.

International as the experience is, the American students do get together, and their favourite meeting-place is the American Club on the boulevard Raspail or the American Church Club, which isn't at all what might be supposed. The Saturday afternoon *thé dansants* given there are famous, and the students rarely refuse an invitation.

The Junior Year in Florence is a curious combination of an ancient cultural tradition and the establishment of a new one. For the students, living as they do with Italian families and associating with young Fascisti in the university, can not escape a first-hand acquaintanceship with the ideology of the new Italy. But for them it is all a part of the concept of Italy. They do not take sides. They accept the old with the new, and so gain an understanding impossible for the ordinary tourist.

Again, as is the case in Paris, the students do not mingle with the American colony to any extent. The Florence of Mabel Dodge's memoirs is not the Florence of the student. In the winter, the snow buses take them to Abetone, near Pisa, for winter sports; for the long vacations they go to Rapallo, to Rome, and to the Lakes. During the week, while the semester is in session, they meet at The Tennis Club or have cocktails at Leland's or Donini's.

The text-books for courses on art are the Uffizi and the Pitti. Trips to Perugia, Siena, Venice, and Rome continue the lesson. It is a rare and precious experience, and perhaps, for pure glamour, the Junior Year in Florence holds first place. For those who can not manage a year in Florence, the summer course at Perugia is a satisfactory substitute.

STUDENT IN GERMANY

Possibly because Germany is the home of the Youth Movement, and because the student class is looked upon as a distinctive and important part of the nation, American students are finding Germany especially congenial. Furthermore, the system of Youth Hostels, where students who are taking bicycle or walking trips may spend the night for a few pfennigs, makes it possible to do Germany with a minimum of expense. The numerous festivals and the fact that almost every one of the many German universities offers some sort of a summer course, permit combinations of sport and cultural pursuits.

Of all the German cities, Munich continues to attract the largest number of Americans—students and adults alike. There are, of course, excellent reasons why this should be so. Munich has an incomparable combination of art, music, *Gemütlichkeit*, student life, and opportunities for studying the successive layers of Gothic, Renaissance, and baroque culture, as they are exemplified in Bavarian churches and palaces, and all of this in the eternal setting of the Bavarian Alps. Furthermore, the younger generation, which in many cases has had to count its pennies, gravitates to a country where with a modest allowance it is still possible

to do all the things that mean a good time. In Munich, for example, it is unimportant whether you own a car or can spend money on having a good time, or whether your sports clothes are up to the latest standard, since the preferred method of going places is walking, bicycling, or skiing; the most popular drink, beer; and the most attractive and practical costume, the native Bavarian dress.

And then in words of one syllable, Munich is such fun. The student status makes it possible to do such delightfully unconventional things, without being thought eccentric or silly. Where else in the world can a boy or girl wear peasant dress in the smartest restaurant in town, or where else bicycle down the most populous and elegant avenue? And where else is it possible to hear grand opera on a summer evening and go skiing in the eternal snow-fields the next morning?

After the student status has been established, either by membership in the Junior group or enrolment in the summer courses, or by specializing in some branch of the arts (this last-named activity may be nothing more than attending the music festivals or doing the galleries), two steps are necessary before an American student can be given the keys of the city—first, he must don the native dress; second, he must find a German family to live with.

NATIVE COSTUME

First, the native costume. Wallach's on the Dienerstrasse is the best place to shop for native dresses and accessories; Lodenfrey's on the Maffeistrasse, the firm that makes the celebrated Loden Frey Mantel or rain-cape, is the best outfitter for men. Girls lose their heads completely once they enter Wallach's and see the shelves full of alluring hand-blocked linens, cottons, brocades, and accessories.

No matter how accurate American girls are in their adoption of native dress, they never succeed in being any one but themselves. Their lipstick and curls and slim ankles give them away, as does also an uncontrollable and incorrigible urge to provoke a smile or an approving glance from the handsome, but iron-visaged young S. S. men standing guard before a national shrine.

Finding a congenial family to live with is not difficult once one has been given a few leads. Taking paying guests has become one of Munich's most successful home industries. Only in this way has an impoverished aristocracy—generals' widows, artists, and professional men whose incomes have been swept away—been able to save its homes and estates. As soon as one lives *privat*, it is possible to know what to do and where to go—where to go for bicycling trips and where to hire bicycles for the least amount of money, where to go for winter sports and where to stay, where to go swimming and sailing and how to plan walking trips and mountain-climbing expeditions.

• If you wish, Vogue's Information Bureau will be glad to give you a list of chaperoned travel groups, schools in Europe, and of German families who take in students as paying guests.

SWIFT



4½ Days between shore lines
with morning arrivals in FRANCE, ENGLAND, GERMANY

Bremen • Europa

Columbus

Student Sailing June 27

Cobh, Plymouth, Cherbourg, Bremen

TO ENGLAND • FRANCE • GERMANY: Weekly Midnight Sailings

The luxury and distinction of traveling Cabin Class . . . \$162 up

New York • Deutschland • Hansa • Hamburg

Leisurely Low Rate Crossings to Ireland, England, Germany

St. Louis—Hapag Motorship . . . Lloyd Steamship—Berlin

SUMMER VACATION CRUISE

Reliance, on June 26 for
42 days to Iceland, Spitz-
bergen, Norway, Russia
stopovers for XITH
Olympics, Germany.

1937 WORLD CRUISE

Reliance, January 10 for
136 days, Eastward through
the Mediterranean, visiting
37 ports, 30 lands on route
of 31,570 miles.

LITERATURE AND RESERVATIONS



Hamburg-American Line • North German Lloyd

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ATLANTA, C. & S. Bank Bldg. BALTIMORE, 323 N. Charles St. BOSTON, 252 Boylston St. BUFFALO, 11 W. Genesee St. CHICAGO, 130 W. Randolph St. CINCINNATI, 2301 Carew Tower.
CLEVELAND, 1430 Euclid Ave. DETROIT, 1205 Washington Blvd. HOUSTON, 515 Cotton Ex. Bldg. LOS ANGELES, 620 So. Hill St. MEMPHIS, 317 Cotton Ex. Bldg. NEW ORLEANS, 1713 Amer. Bank Bldg.
PHILADELPHIA, 1711 Walnut St. PITTSBURGH, 407 Wood St. SAN FRANCISCO, 289 Post St. SEATTLE, 5532 White-Henry-Stuart Bldg. ST. LOUIS, 903 Locust St.
EDMONTON, 10057 Jasper Ave. MONTREAL, 1178 Phillips Place. TORONTO, 45 Richmond St. W. VANCOUVER, 525 Seymour St. WINNIPEG, 673 Main St.

A COMPLETE SERVICE, WITHOUT EXTRA COST, IS OFFERED YOU BY OUR LOCAL AUTHORIZED TRAVEL AGENTS.



THANK THE TROUT FLIES

The colors of this beautiful Linton Tweed suit were inspired by trout flies hovering above an English stream. Though the tweed is so lovely, it is a sturdy fabric that does not wrinkle nor stretch—ideal for traveling.

The topcoat is Linton tweed check. Both cloths are imported exclusively by us and the suit and topcoat are made in our own workrooms.

Linton Tweed Suit	\$75
Belgrade rust, Ferguson green, oriole yellow, toodle-fly tan and navy blue.	
Checked Linton Tweed Topcoat	\$65
Colors to contrast or match with suit.	
Felt Hat	\$8.75

ABERCROMBIE & FITCH Co.

The Greatest Sporting Goods Store in the World

MADISON AVENUE AT 45th STREET, NEW YORK
CHICAGO STORE: Von Lengerke & Antoine, 33 So. Wabash Avenue



SHOP-HOUND TIPS



VANITY-CASE AND CIGARETTE-CASE; SAKS-FIFTH AVENUE

(Continued from page 83) Perhaps the family possesses a veil. But maybe it has a rent in it, or needs cleaning. (I'm not being gloomy, just facing facts.) Sara Hadley, 24 East Fifty-Fourth Street, is an expert at cleaning and mending real lace. It seems that the raised pattern has a way of lying down under ordinary cleaning processes, and it takes an expert to coax it back into prominence.

• Gone are the days when it took two strong men to lift even an empty trunk; as we get more air-minded, so does our luggage get correspondingly lighter. Oshkosh has a canvas wardrobe trunk, the same size as their "Chief," but costing around \$90, and weighing twelve pounds less. This should be welcome news for those who have spent small fortunes on excess luggage. Oshkosh is making rawhide wardrobe trunks and giving them a stream-lined look by putting the locks on the inside and binding them in brass. They'll last a lifetime, even if you're destined to be a nonagenarian.

A really good fitted dressing-case is an investment, and one of the nicest things to give a bride. Arthur Gilmore makes one that is high enough to carry bottles upright, of alligator (around \$160) and of morocco leather (around \$150). And remember that Arthur Gilmore makes airplane luggage of calf, extremely good-looking and light as a feather—well, almost.

But if you are ultra bottle-conscious, with memories of your favourite scent at large in suitcases, then banish fear with a Victoria—a dressing-case with the handle on top, so that it is never in anything but a vertical position. You'll find this at Saks-Fifth Avenue, made of alligator, for around \$65.

Fashion note: Abercrombie and Fitch have hand-luggage made of tweed. Now don't be hasty and say, "Tweed? Pshaw!" Naturally it's specially woven (in grey-and-white and brown-and-white), is bound with rawhide, and will wear as well as any other luggage material. The suitcases are made in various sizes—there is a small wardrobe trunk and a combination hat-and-shoe case—and they cost from about \$25 to \$48.

• Not many brides these days start out with French maids who have a genius for pleating. Therefore, lingerie free from frill and furbelow, which is easy on the laundress, is becoming increasingly popular. The Purple Box (26 East Fifty-Fifth Street) finds that any number of spring brides are choosing the more tailored types that depend for smartness on material and cut.

For instance, The Purple Box has a satin nightgown with a sheer top, lace-stitched on in wide scallops, with a matching bed-cape that fastens with one large button. The severity of a ninon nightgown is lightened with appliqué satin flowers on the revers.

Several summery-looking crêpe de Chine nightgowns, with large embroidered monograms, have gay braided shoulder-straps and two-toned bindings. (About \$16.50.) You'll find petticoats, to wear under suits and evening dresses. They're cut on the bias, and made of satin, and also of taffeta—sink me, if the rustle of silk isn't again finding favour in our ears.

Franceva (16 East Fifty-Second Street) sounds the same note of simplicity, using her beautiful laces sparingly and with great effect. At Franceva, you'll find lingerie in misty mounds of chiffons and silks in pale cream, a favourite colour this spring. And chiffon negligés trimmed with the paler shades of Alençon; slippers and pantie sets edged with Valenciennes, an old friend I'm glad to see again.

• The new trick in wedding-rings is to combine two narrow bands of gold and platinum. They're plain, and modern. If you're undecided which metal you prefer, this might be the solution. Black, Starr and Frost-Gorham have them.

• A mountain of things has to be accomplished by the bride-to-be, and the choosing of bridesmaids' presents is no mole-hill. The vanity-case, called "Cart-wheel," photographed above, is Saks-Fifth Avenue's latest little comfort: it has everything in it you need and is made of rhodium and gold. Of enamel, it costs around \$25. The cigarette-case and lighter combined, also in rhodium, would be a grand present for either (Continued on page 128)



Kennedy—Ehrlich—Kenne

C O R D A Y 12 RUE DE LA PAIX *Paris*

**L'ARDENTE NUIT, (THE ARDENT NIGHT) A PRECIOUS
PERFUME BY CORDAY, PARIS * * * \$38.50 THE BOTTLE**
ALSO *Toujours Moi • Orchidée Bleue • Voyage à Paris • Gardenia • Quand?*

DISTRIBUTED BY PARFUMS CORDAY INC. • SIX EAST 39th STREET • NEW YORK CITY

No. 1 of a series of

Intimate Portraits



She is one of the most talked-of brides-to-be of the year ☆ Her present whim is to have a chartreuse wedding ☆ She is baiting her uncles for an Irish hunter ☆ Her fiance wants a month in Scotland . . but she is planning an It-Happened-One-Night honeymoon.

she wears

Yolande

handmade silk underthings

SHOP-HOUND TIPS

(Continued from page 126) bridesmaids or ushers. (About \$16.)

The photograph below shows two attractive suggestions for bridesmaids, from Udall and Ballou. The gold bracelet bears the name of the owner and is one of those personal ideas that make charming presents (around \$35); and, secondly, a gold latch-key and money-clip in one. Unless you've lost your mind completely, you don't forget both key and cash, and this trinket ensures that you have both. It costs around \$50.

Charlton is the place to go if you have ideas of your own that you want carried out, or if you are devoid of ideas and want them to think up something special. For a recent bride, they made gold clips, V shaped, with the bridesmaids' initials emblazoned in the centre and two small rubies set in the gold at the top. (About \$25 each.) For another bride, they designed tiny gold scent flasks, for the hand-bag, with a jewel in the top of the stopper and the initials of the bridesmaids in coloured enamel on the side of the flasks. (About \$25.)

• It seems there is a tradition that young men who usher at their friends' weddings shall be rewarded with a gold penknife. So . . . they can be found at Marcus, from about \$13, slim and neat, with very English steel blades. But if you feel like flying in the face of established custom, there are other suggestions from Marcus, shown in the photograph below. The button-shaped cuff-links and studs are made in yellow gold, with the thread effect in red gold. The whole set costs around \$80, but the cuff-links alone are around \$32. The stirrup-shaped cuff-links are of gold, sapphire tipped (about \$55).

Técla has pearl studs (and you can't beat them for evening wear) for about \$25. Remember that Mark Cross has wallets and cigarette-cases in all the time-honoured leathers, good enough for father and plenty good enough for you. A travelling-wallet, with places for everything like passports, tickets, checks, all clearly marked and easy to get at, is made of lizard, pin seal, or pigskin. This costs from about \$7.50 to \$22. This, incidentally, would be a splendid present for the bridegroom (I've grossly neglected

him), and so would Cartier's new watch. It's made in steel, tells the time (how odd of it), and also the date and the day of the week, all for about \$38.

• Giving bird-like glances to right and left, I wandered along Madison Avenue, muttering "wedding presents" under my breath. Whereupon, falling into a trance, I awoke in the House of Wedding Presents (21 East Fifty-Fifth Street) whither my feet had automatically taken me. This is the home of all things bright and beautiful and English, either in spirit or in fact. They have a grand array of Sheffield plate hot-water dishes and modern reproductions with alcohol lamps. (From about \$55 to \$140.) And now that so many people are giving after-theatre supper parties at home, having discovered it is a place to entertain as well as sleep in, these dishes would be most apt presents.

Olivette Falls has tall, square, crystal vases, heavy and gleaming and magnificent: in short, a splendid present. (About \$12.50 each.) Brass is raising its head again; you'll find a lot at Rena Rosenthal, such as a cocktail tray, of thick burred walnut, bordered with incised brass, and an all-brass tray, with a design of a square within a square. (Both these trays are made of silver plate, as well.)

• For nine years, under the aegis of Miss Brenning, the Wedding Embassy, at 32 East Fifty-Seventh Street, has been answering the questions and smoothing the brows of harassed brides (and their mothers). And you'd be surprised how, faced with the preparations for a wedding, the bright surface of your mind can become entirely studded with question-marks. Miss Brenning has herself attended over one thousand weddings and helped arrange ten times that number by letter, giving shopping advice and seeing that the ceremony itself is not marred by social solecisms. She has assisted at a wedding that cost \$36,782, and another which came to \$29.75. So neither the magnitude of your requests, nor their littleness, should deter you from calling upon the Wedding Embassy if you are in need of advice. And it won't cost a cent.



BRACELET AND KEY-AND-MONEY CLIP; UDALL AND BALLOU. LINKS AND STUDS; MARCUS

A NEW PERFUME FOR OUTDOOR AND SPORTSWEAR



CUIR de RUSSIE

All the spicy freshness of woods newly green . . . fragrant . . . lasting . . . planned for wind-blown hours . . . heather and tweeds.

An ideal gift for Easter.

CHANEL



Glamour de Chanel
Gardenia de Chanel
No. 5
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Ehrlich-Kenné-Kennedy

APRIL IN TOWN

—in the mode and mood of spring—

from our collection
of original models

Stein & Blaine

13-15 WEST 57TH STREET

INVITING MANNERS



SOME people may be unconventional enough to invite their friends to an informal wedding by sending them a telegram. But the more general method is to send engraved invitations as portrayed above.

- Number 1 is Linweave's Florentine invitation, from Duttons, Inc.
- Number 2 is Crane's Parchmont: it slips into the envelope without folding, and is easy to send, and smart to behold. You'll find it at Marcus.
- Number 3 we threw in as a gentle hint: it's a semi-formal invitation to a dance, and has a great deal of cachet.

- Number 4 is an English-looking note-paper by Crane, thick and bright blue, with a narrow white edge and a white monogram; Saks-Fifth Avenue.
- Number 5 is a bluish-white writing-paper for country-house use (we're thinking ahead for you), and fine for people who like to be confronted with plenty of space. It's Strathmore's Script, from Dempsey and Carroll.
- Number 6 is Eaton's Mayfair Satin wedding announcement, again in the small size, and cream coloured and shiny, as the name indicates. And this is to be found at Udall and Ballou.



IN CHOOSING THE PAPER TROUSSEAU quite as much pleasure may be derived as in the making and fitting of the wedding gown. For the fine papers that bear the name of Crane are of that exquisite texture and quality that makes the very feel of them a joy to the appreciative touch. • We suggest that you choose early and leisurely for the processes of engraving should not be hurried. And when you select your wedding invitations embrace the opportunity to complete your paper trousseau. You will also want visiting cards with the new name you will so proudly bear, notes for the acknowledgment of gifts, and paper stamped with the address of your new house. • All of these your stationer or jeweler has in Crane's Kid Finish and in other fine papers by Crane. For your assurance, look for the name of Crane in the paper.

Crane's FINE PAPERS

MADE IN DALTON, MASSACHUSETTS SINCE 1801



THE NEW **ZIP** FACIAL HAIR REMOVER CREAM-

LIKE FACIAL TOILETTE
FOR THE ELIMINATION OF

FACIAL HAIR

Millions of women have longed for a depilatory which contains no sulphides, no offensive odors; a depilatory that can be used as freely on the face as on the legs; a hair remover which contains no caustics... Here it is.

What a boon to women! You simply spread FACIAL ZIP over the area where the hair is to be removed—face, arms, legs or body, remove it, and instantly get rid of every trace of hair. Ask for the new odorless ZIP Facial Hair Remover.

*These Superfluous Hair Remedies
Now Available at All Good Stores.*

• **ZIP** FACIAL HAIR REMOVER

• **ZIP** PERFUMED DEPILATORY CREAM

• **ZIP** EPILATOR—IT'S OFF because IT'S OUT

The only Registered Epilator available
for destroying superfluous hair.

Treatment or Free Demonstration at my salon. Write for booklet.

562
FIFTH AVENUE

Madame Berthe
SPECIALIST

NEW YORK
(at 46th ST.)



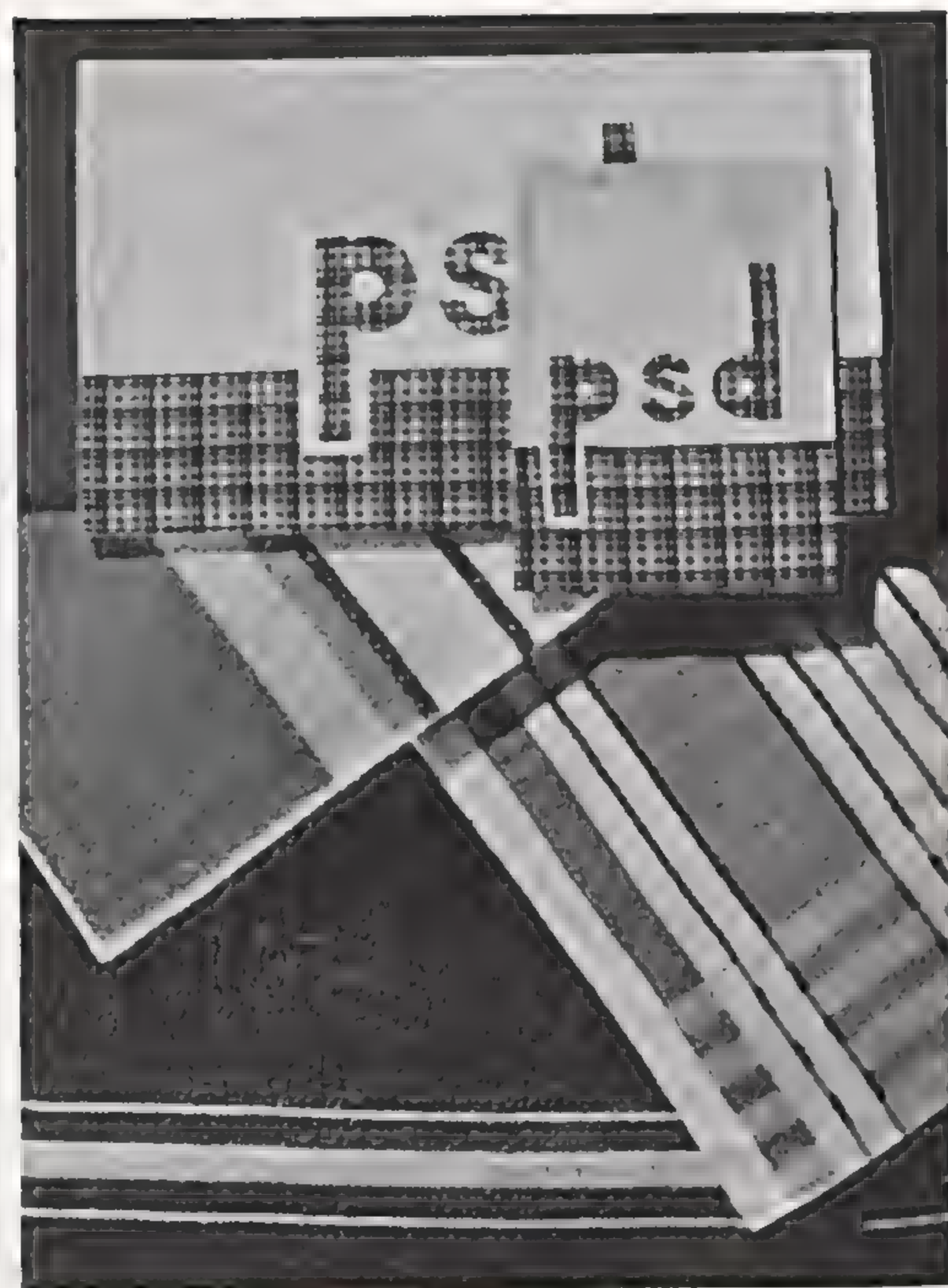
TO OVERCOME THE ANNOYANCE OF
PERSPIRATION ODORS
SWITCH TO

ZIP Cream Deodorant

A PHYSICIAN'S PRESCRIPTION

More for your money. The best to be had.
Ideal on Sanitary Napkins

LINEN DOWRY



New for summer houses. Sheets and pillow-slips with gingham borders and monograms; Mosse. Cannon's gaily striped beach sheets; Macy's. Martex towels in dark shades such as navy-blue and maroon; Altman

(Continued from page 105) Coming down to brass tacks, just what does a modern bride get for her linen-closet? There is a different answer for every budget, but here is a list to work from—up or down.

For each master bedroom and bath:

- 12 percale sheets
- 4 linen sheets
- 12 percale pillow-slips
- 4 linen pillow-slips
- 4 mattress covers
- 2 pairs of summer blankets
- 2 pairs of winter blankets
- 2 comforters
- 4 bedspreads
- 2 blanket covers
- 18 bath-towels
- 24 hand-towels
- 12 guest-towels
- 18 wash-cloths
- 4 bath-mats

A bride can get along very nicely with these—but she won't, of course, if she has a willing parent and a desire to put off the evil day when her husband will have to buy new linen. Good linens, unlike even the best clothes, are smart as long as they are whole, and a wise bride writes after each item "As many as possible."

SHEET NEWS: If a bride isn't definitely an addict to linen or percale sheets, as the case may be, she will want some of each. Wamsutta has some new Supercalc ones with hand-embroidery done in the Philippines in different designs, all very smart and very effective. One design has scallops set into the hem and a straight edge that won't fray, a fine point in practicality. These same ingenious manufacturers have designed sheets with little coloured dots between two rows of hem-stitching. (Altman has all of these.)

Pepperell makes sheets of Peeress True Percale, with or without hem-stitching, and, in addition to white and all the more usual colours, there are two new shades—ashes-of-roses and

turquoise-blue, which prove surprisingly to be as good for your bed as for your sports dress (from Altman). Utica percale sheets may be ordered with a swank machine-embroidered monogram, which is put on at a surprisingly low cost. (Also from Altman.) And Cannon makes hemstitched percale sheets of exactly the right quality—the kind that you would like to see in great piles on your linen-closet shelves. (McCutcheon has them.)

There are all sorts of bright ideas in linen sheets—flowered ones at Léron's, with little rosebuds in pink or minute cornflowers in white; plain pink ones with flowered borders; and delectable peach coloured ones with white for border, monogram, and embroidery. Mosse, who has thought of something new every time you go in the door, is making twin sheets in two colours—one for the bride and one for the bridegroom, with monograms to match. A beige set initialled in brown, for instance, pairs with a pink one initialled in rose. Mosse makes, also, sheets with flowered borders, and that gay gingham-bordered set in the photograph above, for a summer cottage or a child's room. There are comfortables to match, incidentally, and towels in a similar gingham-like plaid.

McCutcheon has every sort of embroidered sheet that you can think of, from the heavily elaborate type that suggests dowagers and duchesses, to the more modern variety with dots or scallops and a stunning monogram. This shop has been taking care of brides for so many years that it knows how to make up your mind for you on practically any subject involving linen.

BLANKET ORDERS: A brand-new colour for blankets, this season, is maroon—a lovely winy shade that is as practical as it is (Continued on page 134)

This Year... See the Pacific

Remember, there is still an oceanful of unusual places to the westward. And a fleet of swift Canadian Pacific liners ready to take you there with all the luxury you've found on your Trans-Atlantic crossings. Regular sailings from Vancouver (trains to ship-side) and Victoria (in Canada's Evergreen Playground).



Philip D. Gendreau

HAWAII... A GOOD FIRST STOP... Only five days and you're in a new world... sunshine, flowers, romance. Loll on the beach at Waikiki; see the hula dancers. Round-trip \$250 up, First Class; \$170 up, Tourist Class. Ask for inclusive tours folder.



Do Cou

10 DAYS AND YOU'RE IN JAPAN... A nation that turned modern in one generation! You can reach this amazing country in only 10 days on a fast, luxurious *Empress*. Direct route, reduced round-trip Summer fares, \$427 up, First Class; \$240 up, Tourist Class; via Honolulu, 3 days more, \$457 up, First Class; \$285 up, Tourist Class.



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VACATION IN CHINA... Summer round-trip fares to Shanghai as low as \$496 First Class; \$277 Tourist Class. Or include China in a Pacific Circle Tour which takes in Australia and New Zealand as well. Rates start as low as \$461.50.



ALASKA IS STILL FRONTIER... Through picturesque inland waterways... past mighty glaciers... the Canadian Pacific *Princess* liners carry you comfortably to Alaska. Follow the "Trail of '98" to the fabulous Yukon. From Seattle, Victoria, Vancouver. 9-day cruises, \$90 up. Special 11-day cruises, \$110 up.



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MONDAY MORNING IN JAVA... Where wash-day is a social event. Nothing like a round-the-world jaunt to broaden your perspective. Canadian Pacific will arrange a World Tour to fit your purse and interests. Take 90 days or two years. Stop-overs as you please. Six popular tours, \$583.80 up (Combination of Classes).



TO AUSTRALIA... BY WAY OF THE SOUTH SEAS... New Zealand-Australia tours start at \$530 First Class, \$399 Cabin Class for 51 days. Tropical islands on the way. Sail from Victoria, or from Vancouver where the Golden Jubilee will be celebrated this Summer. See the Canadian Rockies en route. Let Canadian Pacific arrange your trip and take care of all details.

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VOLUPTÉ

VANITIES AND
CIGARETTE CASES



COSTUME BY
SAKS FIFTH AVENUE

THE PARISIAN... ensemble in pastel enamel, framed in finely marked snake-wood... cosmopolitan companion to the dinner suit. Also malacca brown for tweeds; black and white; high shades as a brilliant match to colorful accessories. Shown in important stores.
VOLUPTÉ, INC. • 347 FIFTH AVENUE • NEW YORK

LINEN DOWRY

(Continued from page 132) smart. North Star makes a maroon blanket in a soft, warm, winter weight that might be a starting-point for a bedroom colour scheme. (Incidentally, Léron has a puffy, feather-weight comfortable with satin in the same maroon on one side and grey satin on the other, and a maroon blanket cover bound and initialled in grey; and Martex has bath-towels, washcloths, and bath-mats in the same dark maroon.) Among other North Star discoveries, there are cashmere blankets that are so extra soft, extra warm, and extra light that you can scarcely believe it; blankets with diagonal stripes in the weave; pastel blankets bound with shaded satin or silk with a jacquard pattern; and—a final triumph—blankets with a modernistic monogram woven in the centre for a very moderate cost.

Kenwood has a new blanket that is warm and as soft as a powder-puff and is particularly alluring in white, striped satin binding and all. Another Kenwood triumph is a new pale rose-beige that is neutral enough to go with anything, but charming at the same time. This manufacturer has, also, some dark shades, such as mahogany, topaz, and tobacco-brown, which combine chic and practicality and should suit the efficient modern bride. For summer, there are appealing homespun blankets with polka-dots in the ribbon border and just enough weight for summer nights. (Lord and Taylor has all of these.)

And finally, a fluffy, large, "Airloom" blanket made by Chatham is something pretty special for the budget-minded bride, for it is a triumph in warmth and lightness at a price. This, too, is made in new dark colours such as brown, royal-blue, and scarlet, not to mention all the bride-like shades. (You'll find it at Bloomingdale's.)

SPREADS AND BLANKET COVERS: Nothing that goes into the linen trousseau gives one such a chance for originality as blanket covers and spreads, and nothing lifts the chic of a bedroom so instantly. Not so long ago, one had to choose between pretty banal ones

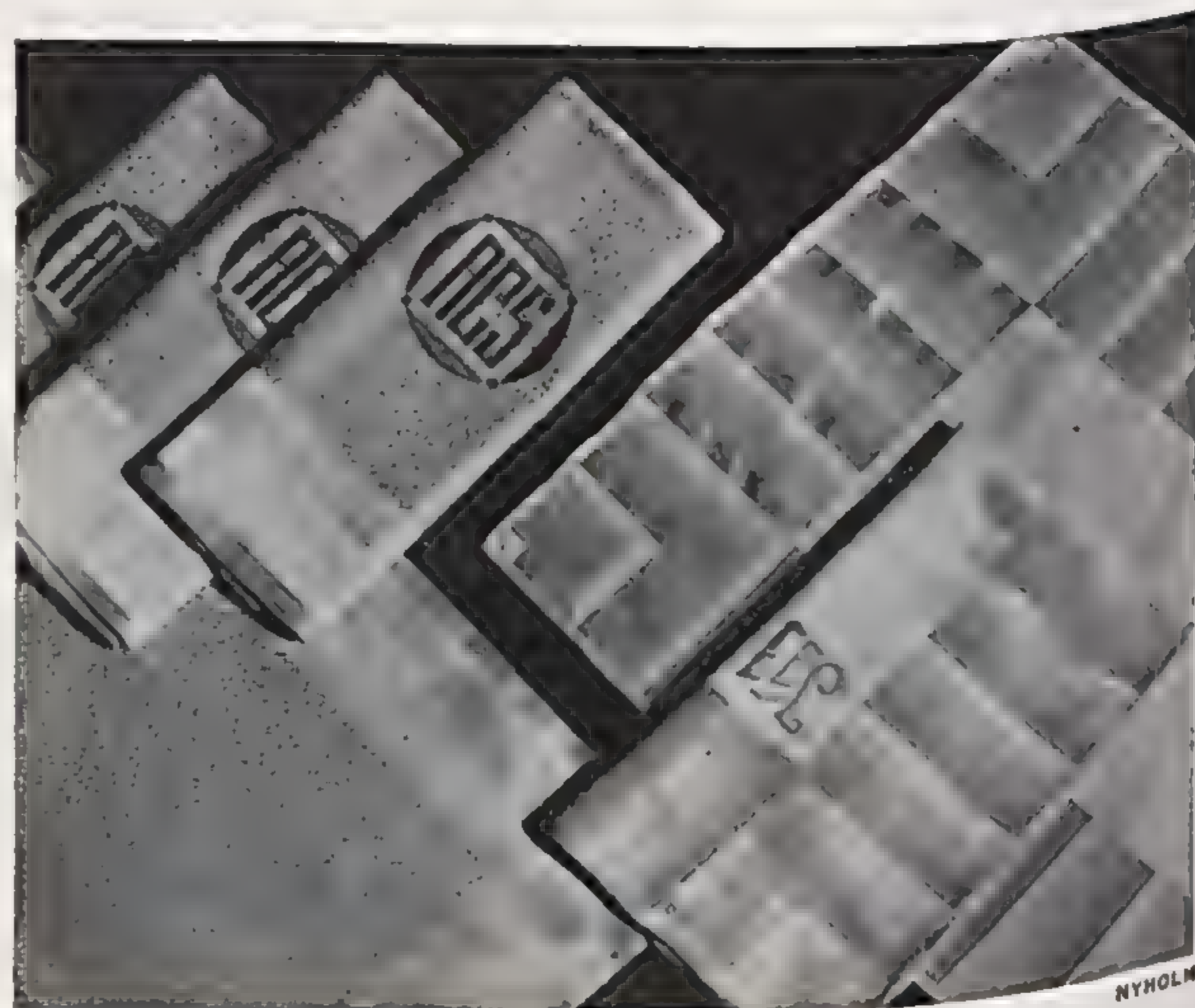
ready-made, or vastly expensive ones made-to-order, but now there are enchanting ones to be had—like the four in the photograph on page 105.

Carlin Comforts has some gay flowered ones made of novelty cotton and beautifully tailored, with summer comfortables to match, their edges trimly corded. This shop will make, also, summer bedspreads of heavy rep in delectable shades like green, peach, and eggshell, with silk cord for outlines and edges. And not long ago, they made Lady Mendl a set that was an achievement in luxury—all of white satin, from the mattress cover that falls in a deep scalloped valance, to the blanket cover with rows of écu lace.

Another appealing idea, at Hale's—where beds and bedding reach a top of their own—is to have the head of your bed upholstered to match the glazed chintz bedspread. An especially effective example has both head and spread of a white chintz patterned with huge green dogwood leaves and white blossoms, with a valance in the green of the leaves attached to the box-springs that form the bed. We can't think of anything more charming in a country-house bedroom.

The bride who likes simple, tailored spreads will find two perfect ones at McCutcheon. One is made of fine piqué with a contrasting border and monogram and is charming in eggshell and brown or in dark colours. The other is of a very crêpy washable silk with a white binding and monogram.

TOWELS: Bath-towels are pretty alluring this year—big and spongy, as all bath-towels ought to be, and either gay in colour or white with coloured stripes to match a splashing monogram. Cannon has some with black-and-white checks forming a stripe that looks very smart under a squatty black monogram. These are also in a wide range of colours. Incidentally, Cannon has a tip for the bride who is going to be her own maid—if she uses small-sized bath-towels as hand-towels in the kitchen, she will dry her hands more thoroughly, thus preserving their lily-whiteness. (Continued on page 143)



Silvery-grey satin damask makes a smart luncheon set, with circular monograms on the napkins. The other damask set is in a luscious pearl-pink shade with modernistic initials. Both from Mosse



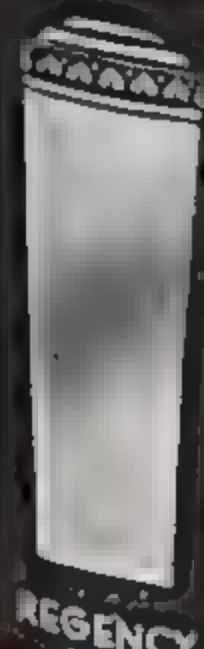
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Modern Classic . . . within those two words lies a whole world of meaning. Modern . . . yes, completely so . . . yet classic in the simplicity and perfect proportions that assure survival through generations. Robert E. Locher, master of contemporary design, created this pattern for "Treasure" Solid Silver. It is meeting with unusual acclaim from smart young brides—and from experienced hostesses who want Sterling which is in tune with new china and glassware and linens. Write for "The Modern Way to Choose Your Silver", a helpful portfolio, showing all "Treasure" patterns . . . each one of which has a definite character which proclaims it perfect for a certain decorative scheme. Please address Dept. A-27.

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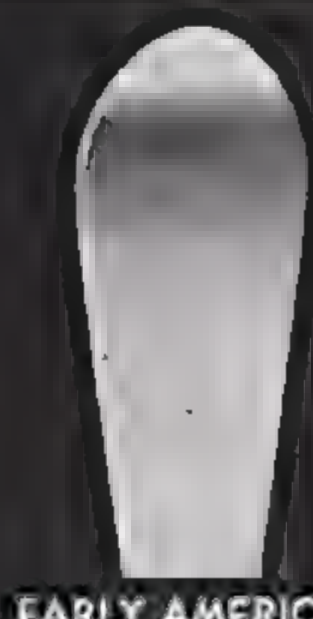
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REGENCY



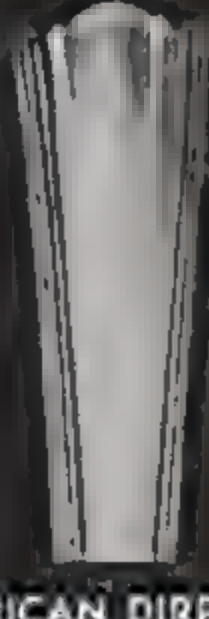
ADAM

EARLY AMERICAN
PLAINEARLY AMERICAN
ENGRAVED

MARY II



MOUNT VERNON



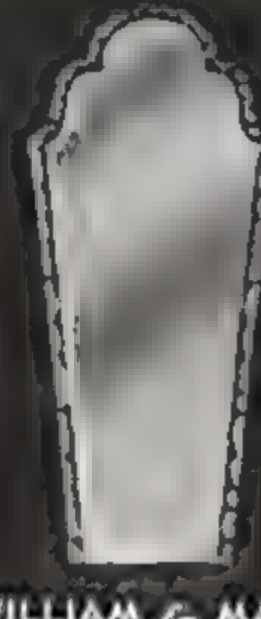
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CORONET



GRANADO



WILLIAM & MARY



CHARLES II



MADELON FASHIONS PICTURED

(on opposite page)

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THE LAMSON BROS. CO., Toledo, Ohio

Jacket dress with hand-drawn yoke,
in contrasting or self-colors. Navy,
black and pastels. Sizes 12 to 20.
..... 29.75
Baby swagger jacket... dress with
lattice-work sleeve, a cluster of
violets at throat. Navy, black and
pastels. 12 to 20..... 29.75



IN TOWN AND OUT



Cotton ratinée, true navy-blue, for this Bradley knitted dress, left. Cool as a shower for days when the sun beats down on the fairways. Diminutive snaffle bits of gold metal do the fastening up the front of the jacket-blouse. Macy's has this model

Even the knitting-machines ape the men. A zealously copied shirt-bosom front tops this two-piece dress of deep rose sheer rabbit's hair. This is a Glengyle model, and you'll find it at Franklin Simon. Stetson bands the grey felt hat with a leather strap



Marinette tailors a suit of knitted biscuit cotton chenille that's sufficiently formal for town, casual enough for outside the city limits; Altman. With this, a navy-blue felt hat with a shadowing brim and a gleaming shell ornament on the crown; from Knox

Glorify your Beauty with SUNSHINE VITAMIN "D" in Colonial Dames All-Purpose Cream



..... Here is a Thrilling Discovery

...for women who desire to recapture the glory of a youthful, radiant skin! Vitamin D, (a vital element of youthful skin but diminishing with maturity) is now produced by science, in a form readily absorbed by all skins.

Two Thousand Units of this precious Sunshine Vitamin D go into every jar of Colonial Dames All-Purpose Cream so that every skin may have the advantages of this youth element. *... Because this cream contains added special ingredients, it cleanses deeply... lubricates richly... and consistently demonstrates remarkable corrective properties in the treatment of dryness, coarsened texture, premature lines and blemishes. A luxurious delight to use!

Tested and Approved by the Good Housekeeping Bureau, praised by women everywhere, including many of Hollywood's most beautiful film stars. Let Colonial Dames All-Purpose Cream, with Certified Vitamin D, be the "fountain of youth" to glorify your beauty.

Now available at selected dept. and drug stores... or... direct from Hollywood, postage prepaid... \$1.00

* Process exclusive under U. S. Patent No. 1,980,971



Colonial Dames
All Purpose
Cream

a perfect cleansing and tissue cream, containing pure almond oil, activated with 2000 A. D. M. A. units of Certified Vitamin D. Try it for just two weeks!

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4656 HOLLYWOOD BLVD. Chicago
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To Women Over Thirty: In perfecting our clinical work on Vitamin D, exceptionally quick and satisfactory results were obtained in treating premature wrinkles and other signs of an ageing skin with a cream containing five times the normal quantity of Vitamin D (10,000 A. D. M. A. units per jar). A liberal jar of this new super-activated Vitamin D cream can be obtained at drug and department stores, or will be sent direct postpaid from our Hollywood office on receipt of \$3. Ask for Colonial Dames Super-Activated Salon Cream.

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Presents

EXCLUSIVE FASHIONS IN

Crepe Dorosa

OF

"ACELE"



See opposite page for names of shops featuring MADELON EXCLUSIVE FASHIONS



... it's fitted with

Inviz-a-Grips

the smoothest thing
in **GARTERS**



"No more old-style garters with their bulging knobs that spoil the lines of the smartest gowns—and make one so uncomfortable when sitting down! Inviz-a-grips have no bulges—no one can tell you have them on! They're easy to fasten and, best of all, they spread the strain on your stockings—you almost never have garter runs!" Ask for Inviz-a-grips at leading department stores and women's shops, either attached to the garment or as replacements. Insist on Inviz-a-grips!

INVIZ-A-GRIP COMPANY
7045 Romaine St., Hollywood, Calif.

TROUSSEAU TREASURES



- First, above: The new tunic nightgown, of yellow chiffon. Its pleated petticoat is separate; can be worn also with negligés; Bergdorf Goodman
- Centre: Bridal corset of Lastex with lace brassière and sheer petticoat attached; Bergdorf Goodman
- Right: Naïve pink-and-white silk crêpe gown; from Saks-Fifth Avenue



- Above: Night and day cycle in spanking fresh handkerchief linen. The nightgown, breakfast jacket, slip, and panties are all in porcelain-blue, bordered in white and garlanded with sprays of appliquéd flowers. The Maison de Linge has the set
- Left: A black satin slip that fits as though you were poured into it, to wear under dark dresses of fabrics sheer enough to see through. Black lace bands top. Jay-Thorpe

• Right: "Something blue" is legendary — and new — for the bride. This dressmaker gown is of pale blue chiffon swathed with a dark blue sash. Over it goes a Sybaritic satin bed-jacket to match. Jay-Thorpe

• Below: Pastel blue crêpe pyjamas with trousers that hang peerlessly right down to their hemstitched hems. Brown-and-white dotted trimming. From Bonwit Teller



• Left and lower left: A bridal set you'd mortgage your future for. Each of the three pieces is of gardenia-white satin, with inserts of chiffon pleating and a wealth of Alençon lace. Fuchsia velvet ribbons on the gown. Bonwit Teller has the set

• Directly below: Dawn-pink satin slip and panties, with scalloping in a medium blue. Bonwit Teller will make and initial this set (and others) to order at moderate cost



Lily of France

EVENING

Duo-Sette

The revealing grace of this Lily of France Duo-Sette for evening wear is a rare achievement. It provides the perfect foundation for low-back gowns and imparts a loveliness of line that gives the wearer indisputable style distinction. Shown at the Better Stores Everywhere.





SIMPLY GRAND FOR
EVERY OCCASION

Rollins presents a new, marvelously clear, reverse knit chiffon that will help to make a notable success of your spring wardrobe. And we've arranged for your selection the most beautiful new shades, toned to the season's smartest fabrics and shoes. The top has a delicate touch of lace. Heels and toes are doubly reinforced. Fine, smooth seams. Remember this as Style 5125 and remember too that it lies smooth as a shadow on the leg. \$1.15 a pair. Other styles \$1.00 to \$1.75.

Rollins Runstop Hosiery

WHITE GOES ALOFT

In the photograph at the right: a proud beauty of a white toyo hat that's banded in navy-blue or black, and rolled half off one side of your head. The red lacquered quill follows the sweeping line of the brim, then does an about-face at the tip in front. This model is to be had from Gladys and Belle



Left: Its name is "Sven-gali"—so like in spirit to the wily maestro is this stove-pipe crown hat of shiny black straw. White wings, like birds in flight, flank each side. With it, a Regency dandy stock, cut in one with a wide-flaring collar, and all of white piqué. Hat, scarf; La Mode Chez Tappé

Right: Disarming bonnet of white piqué that can be unhooked in back, tossed into the tub, and ironed flat as a collar. Navy-blue grosgrain ribbon ties it fast. The beet-root and white printed crêpe suit has a shock of carnations to match, tucked under the chin. Bloomingdale has both the bonnet and the suit



HOW FOOT SAVER DISCOVERED

THE "Fourth Dimension"

IN SHOE-FITTING...



The RIO

a new Spring Skuffie by Foot Saver with the wonderful "Fourth Dimension" fit, snug at the heel, yet roomy at the toe.



The CARAVAN

a crisp new Summer tie, has all the exclusive Foot Saver fit and comfort features which so conserve your energy.



The VICTORIA

a Spring T-strap, typical of the new styles. Like most Foot Saver Shoes it has trim, scuffless Heels by Dupont.



Foot Savers are
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\$9⁰⁰ TO \$12⁵⁰

Slightly higher West of Denver

Now . . . Perfect Fit at Heel and Toe with Shortback Foot Savers

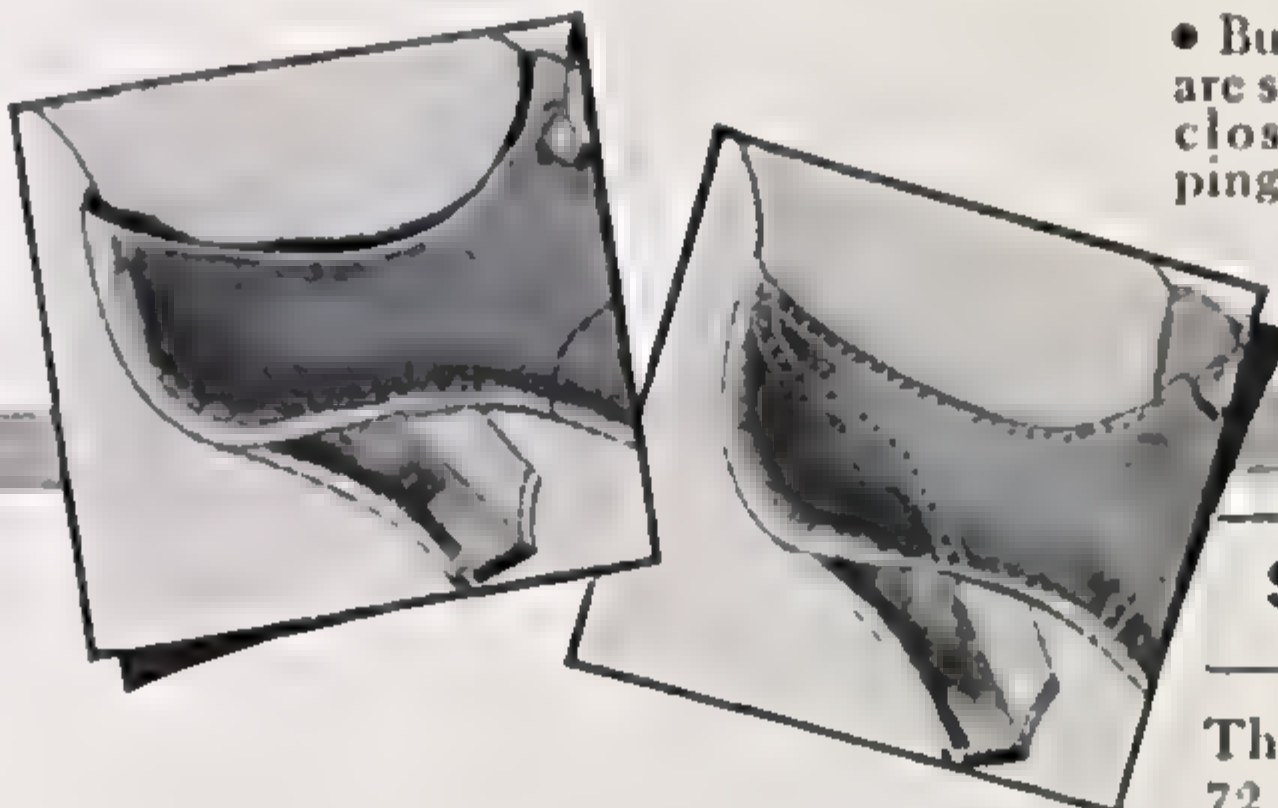
For a long time we knew something was wrong with women's shoes. They gapped at the sides, they pinched the toes, they wore out stockings. Certainly you know what a problem it's been — getting perfect shoe fit!

So we measured thousands of women's feet — first by length and then by parts — the parts from the toe to the ball and the ball to the heel. That's where we made a discovery: The modern woman's foot, regardless of its size, is actually *shorter*, in back, than most people realize. No wonder women have

had to fill their shoes with heel pads or other gadgets to make them fit. Or worse still, wear a tighter heel-size that agonized their toes.

Now you can get, in Shortback Foot Savers, a shoe that really fits. We've made your regular size but we've made the back part slightly shorter — and you'll thrill when you see and feel what a difference it makes! Your Foot Saver will hug your ankle snugly at sides and back without gap, bulge or slip. Your foot and toes will feel right. Yet so perfect are the lines of the shoe that it will

• Ordinary shoes so often look like this. The toe may fit but the heel is loose. Appearance and stockings are sacrificed for toe comfort!



• But Foot Saver Shoes are shaped to fit the heel closely, without slipping and without special fitting or heel pads. Yet the toes are comfortable!

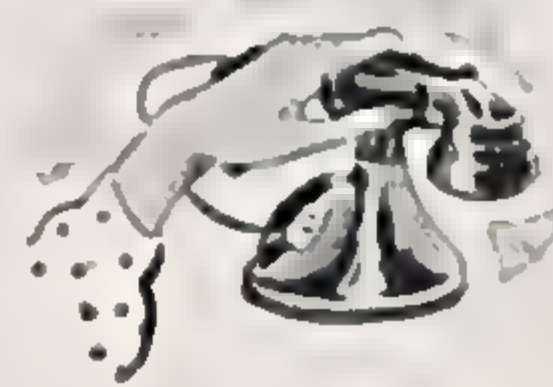
actually seem to flatter your foot size!

Moreover, Foot Saver's famous patented arch will secretly give your foot the comforting support you need, help you retain your youthful walk and appearance.

You'll delight in choosing your Foot Savers from a wide variety of smart spring styles in interesting combinations of the latest fabrics and leathers. See your *Classified Telephone Book* for the name of the selected dealer near you who displays them or write us

and we'll also send you a fascinating booklet picturing these new styles and telling all about Foot Saver's

exclusive features. Write The Julian & Kokenge Company, 72 West Main Street, Columbus, Ohio.



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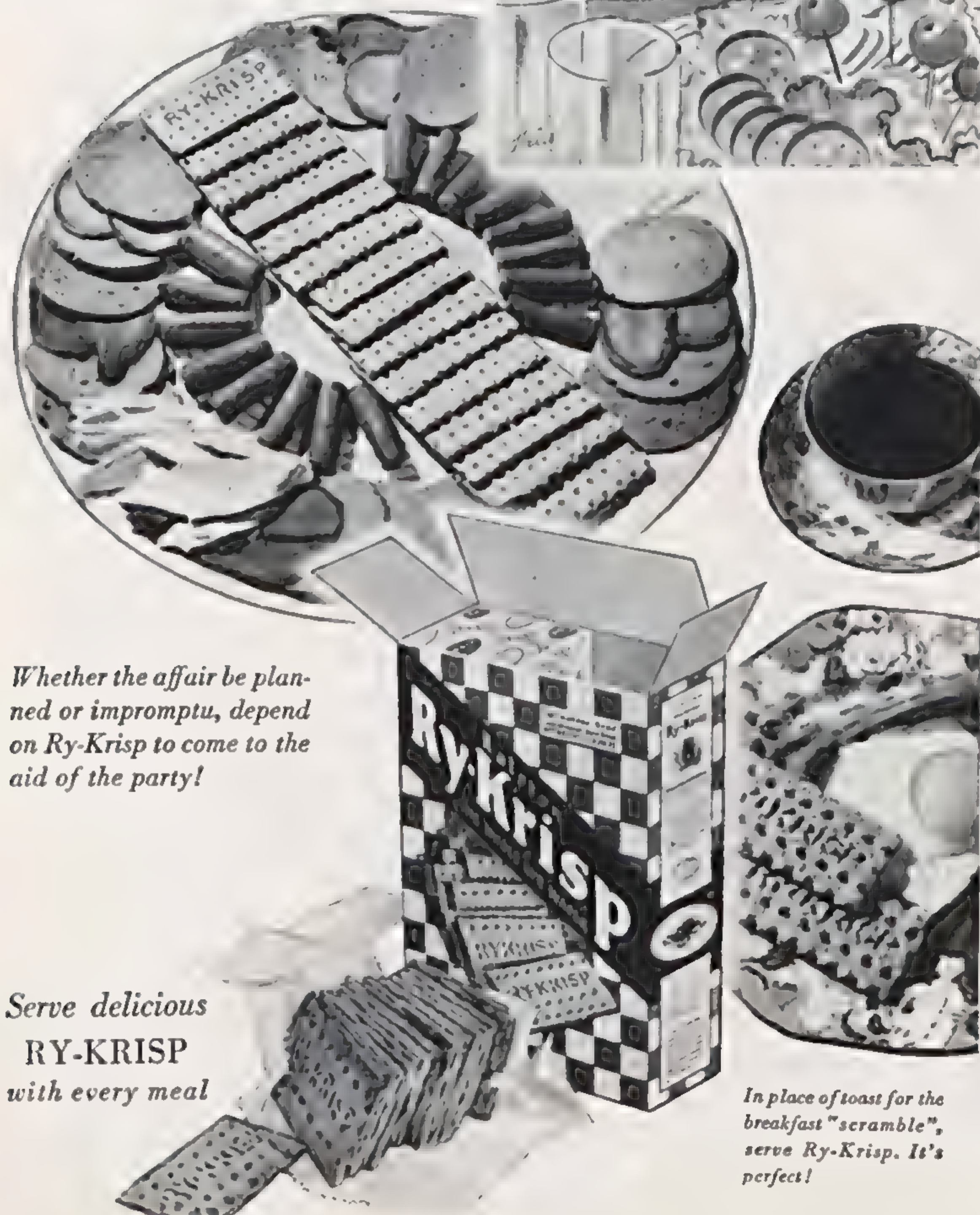
Smartly shaped to fit the Modern Foot

When
Jim Powers
plans a party..
RY-KRISP TOPS THE LIST!

Smart chap, Powers. Many know him by the breathtakingly beautiful women in his illustrations. The few who know him intimately say, "As an artist, he's great... but as a host, he's PERFECT!"

One reason, of course, is that Jim is forever discovering new ways of serving the studio-favorite, Ry-Krisp. Most everyone uses these delicious whole rye wafers with hors d'oeuvres. Jim *also* uses them with soups, salads, full-grown dinners; in fact, whenever crackers, toast or breads are ordinarily served.

P.S. Jim's sister is the original Ry-Krisp rooter in the Powers family. She does most of Jim's modeling and it's important that she stay slim. So she insists on Ry-Krisp with every meal because these wafers are low in calories—filling but not fattening.



Whether the affair be planned or impromptu, depend on Ry-Krisp to come to the aid of the party!

Serve delicious
RY-KRISP
with every meal

In place of toast for the breakfast "scramble", serve Ry-Krisp. It's perfect!

URNS WITH A GOURMET



ANDERSEN

These Schrafft's bunnies on skis will deliver your orders of candy Easter eggs to your favourite young friends. At all Schrafft's stores

IF YOU put a fine bowl of Scotch broth, some crusty French bread that has been heated, and a mixed green salad down in front of us, we would ask nothing more for a perfect lunch. But it must be good, strong Scotch broth, and even an experienced cook can putter around over a Scotch broth for a long time and not have it emerge the fine rich blend that it should be. Our advice, in fact, is to let the cook devote her talents to the soufflés of life and to stock your pantry shelves with Campbell's new Scotch broth, which is as much of a masterpiece as was ever put together in Scotland itself. Campbell's broth has that fine, full flavour that makes it so heartening, and the vegetables are tender and succulent, with plenty of the barley that is indispensable for a soup such as this.

Campbell's has another new offspring in their Beef Soup, which is not new in name, but is in content, since it is beefier than before, so to speak, the kind of soup that men acclaim with lip-smacking appreciation. You can get the two new Campbell soups practically anywhere in the world where good foodstuffs are sold.

That hot French bread idea of ours is a pleasant one with soups, especially hearty soups. You put the whole loaf in the oven until it is heated through, not toasted, just warm, and have the pieces only half cut through, so they can be pulled from the loaf.

• If you have been at any good cocktail parties lately, you have undoubtedly encountered spiced mushrooms as the latest tidbit on toothpicks. And if you want to go home and serve likewise, you can find some marvellous ones at a new Russian shop at 202 East Fifty-Seventh Street. The façade of this establishment looks precisely like something out of Balieff's revues, and behind it lurk some prize discoveries. The name of the place is Philippoff's, and it is run by the grandson of the Philippoff who was the personal purveyor to the late Czar of Russia. There is a marvellous m \acute{e} lée of imported specialties and a sort of glorified Russian

delicatessen, though m \acute{e} lée is hardly the word to use for a shop that looks like a piece out of Spotless Town. We were drawn straight to the pickled mushrooms, because we had been searching for them, but there is a mustard sauce in sherry that is due to make culinary history. What that sauce will do for a bit of plain boiled fish or a piece of tongue is beyond belief! Poland is well represented among the imports. The mushrooms came from there, and there are preserved cucumbers, crisp and mildly flavoured, definitely new in taste. *Piroshki*, the meat-filled pastries that Russians serve with soup, are produced in miniature for cocktail parties, and there is superb borsch, strained and unstrained. We also found a soup new to us known as *Selianka*, which means sturgeon soup, has olives in it, and is an epicurean concoction if ever we tasted one. (You have to give the shop twenty-four hours in advance when you order *Selianka*.)

The dessert department is also something pretty special, because you can order things like Crème Brulée and Apricot Cream, the sort of dessert that may overcome your own cook on a party night. Our ambition is to order a whole roasted baby pig stuffed with *kasha*. We can't vouch for that personally, however; it is just something that appeals to us as an offhand order. The Philippoff people feel very tenderly about their caviar, which they import from the district at the mouth of the Volga River where those fine and exclusive Russian sturgeon produce their de luxe eggs.

• One lucky day, you may find yourself at Henri's on West Forty-Sixth Street, ordering Lobster Thermidor from the *spécialités du jour* and wishing desperately that you could have the same thing *chez vous* when your husband's gourmet uncle next comes to dine. Well, you can have it and establish a reputation forever, for Henri's sends out these succulent and beautiful lobsters completely ready to be the hit-of-the-piece at dinner, after having been popped into the oven and heated.

LINEN DOWRY

(Continued from page 134) Any husband would love Martex's extra large and absorbent towels called "Imperial," some of them fifty-inches long, and some practically small sheets. He will approve, too, of the maroon and navy-blue towels made by Martex, and others in bright plaids.

Another good-working bath-towel has an effective diagonal weave that McCutcheon uses throughout a bathroom ensemble. The bath-rugs are in dark colours, to match the monogram on the towels and bath-mats, and the same diagonal effect is given by satin stripes on huck hand-towels. For, of course, every trousseau has piles and piles of huck or damask hand-towels and guest-towels of impeccable quality. McCutcheon has them with damask borders on huck and will monogram them beautifully to match the rest of the trousseau. Léron has them in a delectable shade of peach (as well as white) and has, also, a new heavy bath-towel in the same shade with a swirling novelty weave. And Mosse has a variety with satin stripes and patterns.

TABLE-LINEN: Lists of table-linen vary even more than lists of sheets and towels, but here is one that is adequate, but not extravagant for a bride who will begin housekeeping in a small house or an apartment with a dining-room.

- 5 luncheon sets (2 for every day; 2 better ones; and 1 elaborate one)
- 4 table-cloths (2 for every day; 1 better one for eight places; 1 best one for twelve places)
- 2 tea-cloths

- 4 dozen dinner-napkins
- 2 dozen luncheon napkins
- 2 dozen tea-napkins
- 2 dozen cocktail napkins
- 1 buffet set
- 1 dozen finger-bowl doilies
- 2 dozen glass-towels
- 2 dozen dish-towels
- 6 roller towels

The newest note in table-linen is the use of grey, in linen table-cloths and luncheon sets. Mosse has damask in a silvery grey that is charming under silver and glass, and also an opalescent pale pink damask that makes charming luncheon sets. Saks-Fifth Avenue has a grey linen set with a design in white braid that is very new and effective. And McCutcheon has simple luncheon sets in darker colours with white borders on two sides of the oblong doilies and a modernistic hand-blocked monogram woven into the linen.

Another innovation is the buffet set, for which any modern bride will find a hundred uses. We show one, from Mosse, on page 104, with a long buffet cover in brown, yellow, and natural colour; three covers of bridge-table size, each in two of the colours of the buffet cloth; and small napkins to match.

And finally—there is news even about dish-towels and glass-towels, for Martex has a new variety that combines spun-rayon with cotton and linen and achieves a result that is half again as absorbent as the usual linen towel. Made in red-and-black and yellow-and-black plaids, they will wipe the last chance of dreariness out of the trousseau. You'll find these at Altman's.

THAT QUEER FEELING

(Continued from page 88) terrify them and in passing make them dismount from their bicycles. Therefore, there are no motor-cars in Bermuda for the population is definitely *kinesophobic*. But apparently not *astrophobic*, for they have just built a seaplane base on an island in Hamilton Harbor.

Allied to superstitions more than to personal hurts are fear of pins, *eretophobia*; of needles, *blonephobia*; of mirrors, *isoptophobia*.

"Out, out, damned spot," cried Lady Macbeth, developing a *cacophobia* out of a *hemato* (blood) *phobia*, which grew out of a *thanato* (death) *phobia*.

Then there are *aerophobia*, fear of air; *anemophobia*, of drafts; *thermophobia*, of heat; *pyrophobia*, of fire; *chimophobia*, of cold; *algophobia*, of pain; *copophobia*, of fatigue; *ergophobia*, of work.

More personal is *pnigophobia*, the fear of smothering. This may be more primitive than the infant's fear of falling. But more likely it is not the new-born's first efforts to breathe that he subconsciously remembers with horror so much as the first occasions when his blankets bundled over his head.

Another occasion when the sensation of choking comes upon a man is in middle age when the arteries of his heart become diseased and angina pectoris clutches his chest. The terror that accompanies an anginal attack is purely physiological. It duplicates the terror caused by outside agents such

as crowds, or open spaces, simply because the same nervous system is involved. This is the sympathetic nervous system that connects the internal organs and the ductless glands. It is the communicating system of the instincts and the emotions, and functions without the common sense of the mind.

Fear is the emotional reflection of our fundamental efforts to protect ourselves. When scared, we can run away or cower. In both cases, blood rushes into the muscles of our legs and arms to furnish the energy for running. If we crouch and hide, we use up that extra muscular energy by shivering with fright. The drainage of blood into the muscles leaves our brains anæmic, and during scares we may not know what we do. The drainage from the skin makes our faces pale, our hands clammy. Most of the blood for the scared legs and arms comes from the abdominal pool, notably the liver. The liver loses its ruddy colour, becomes virtually white.

Such effects are with most of us quite transient, except for the pet phobias that we may develop and like to talk about. To set off such phobias and throw us into a dither requires some trigger event. Beyond this there are, however, relatively few individuals who live in the worst of all states. They fear all things, are *pantophobic*. And yet they might be a trifle less badly off than the *phobophobe*, the everlasting blusterer who fears fear.



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Wear a suit, just *one* suit, and say "No" to monotony with gloves! Gloves in thrilling colors matched to scarfs—to Spring boutonnieres—that change your costume completely. A smart trick... and a practical trick. Because the National Association of Leather Glove Manufacturers tell you that the colors of their washable gloves will stay fresh—the leathers soft and pliable—if you give them the "skin-care" of the soap that's safe for a baby's skin. "Wash our gloves in lukewarm suds of pure Ivory Flakes," they advise.

The National Association of Leather Glove Manufacturers says—

"USE IVORY FLAKES" 99 $\frac{44}{100}$ % PURE



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Cruise the mountain-fringed Inside Passage to a land of unsurpassed scenic beauty.

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Go or return through the colorful Pacific Northwest.

Go by Air-Conditioned Train—Comfortably, safely, economically. (Travel costs from the East this summer probably will be the lowest in years.)

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BEST ACTRESS?

(Continued from page 116) her directors, Mr. Miller, recently expressed it to me: "She knows all the acting tricks that Elisabeth Bergner knows, only the difference is that, where Bergner lets an audience detect them, Hayes is skilful enough to conceal them." I doubt that Miss Cornell has Miss Hayes' shrewdness in this respect, although she enjoys a natural equipment the superior of Miss Hayes'. Miss Cornell has a sweep and inner something (all right, if that is too irritatingly vague a word, I take the blame) that Miss Hayes seems at times to have to struggle for. Miss Hayes, on the other hand, has a vocal trickery, most cajoling, that Miss Cornell, in turn on the other hand, often has to struggle for. Miss Hayes has seldom given a distinctly inept performance; Miss Cornell on occasion has. Miss Cornell has a natural stage presence that Miss Hayes must create by artifice. That Miss Hayes is able to create it doubtless is to her further acting credit.

Miss Claire is unquestionably a talented comédienne, but she has never challenged the heights of any such talent with anything more than what in the main have been run-of-the-pack and facile box-office exhibits. Miss Fontanne improves very greatly with the years; she has given some good comedy performances, if not so sure, so brightly edged as those of Miss Claire; and she has indicated a variety of dramatic skill far in advance of Miss Claire. But neither of these ladies ranks with Miss Cornell and Miss Hayes.

When the adjective "young" is employed in the instance of certain of

these actresses, it is employed, obviously, in a purely relative sense. While Miss Hayes, according to the statistics in the *World Almanac*, was born in 1902 and is therefore thirty-four years old and while Miss Cornell, according to the same authority, was born in 1898 and is therefore thirty-eight, we discover from the same source that Miss Claire was born in 1892 and is therefore forty-four and that Miss Fontanne, if we are to believe such things, first saw the light of day in 1882 and is hence fifty-four. But whatever the facts, it remains that the adjective "young," as noted, is used merely as poetic justice. There are admittedly older actresses, Margaret Anglin is one and Grace George perhaps another, the quondam Ethel Barrymore and Laura Hope Crews are others, and Nazimova, Effie Shannon, and sweet old Mrs. Whiffen are still others, who could give our selected quartet cards and spades in many directions. And while we are about the business of age qualifications, let us not overlook the fact that Judith Anderson, a dexterous actress and one of considerable versatility, is still this side of forty, that Mary Ellis, who has offered several excellent performances, is only thirty-seven, and that Jane Cowl, the best Juliet, to this critical mind, of the latter-day American theatre, and Pauline Lord are just forty-six.

However, taking our arbitrary and perhaps questionable best-young-American-actress premise as we find it, it remains a toss-up between Miss Cornell and Miss Hayes, with the favour, at the moment, just a shade Miss Cornell's.



Come out and meet a horse...socially

... and we don't mean giving a sugar lump to the milk man's charger or rooting home a bang-tail in the third race. We mean getting really acquainted with a horse—a western one that understands about bears and cows and prairie dog holes; one that is equally at home strolling in a mile-high meadow, clambering sure-footedly down a breakneck trail or winning a race back to the chuck-wagon at dinner time.

Come out to a Dude Ranch this summer and meet that horse. He'll prove a grand companion and a perfect guide to a mountain wonderland that will have you planning your next vacation on the trip back home.

"Montana Dude Ranches" and "Pacific Northwest Vacation Suggestions" contain more helpful information than a combination almanac and bartender's guide. They tell all about the vacationland on the route of The Milwaukee Road's electrified, air-conditioned OLYMPIAN from Yellowstone all the way to Puget Sound. We'll gladly send them to you if you'll drop us a card or letter.

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THE glorious range country; a horse you can call your own; nearby the mountains with their fascinating trails—what carefree fun a Western Dude Ranch offers!

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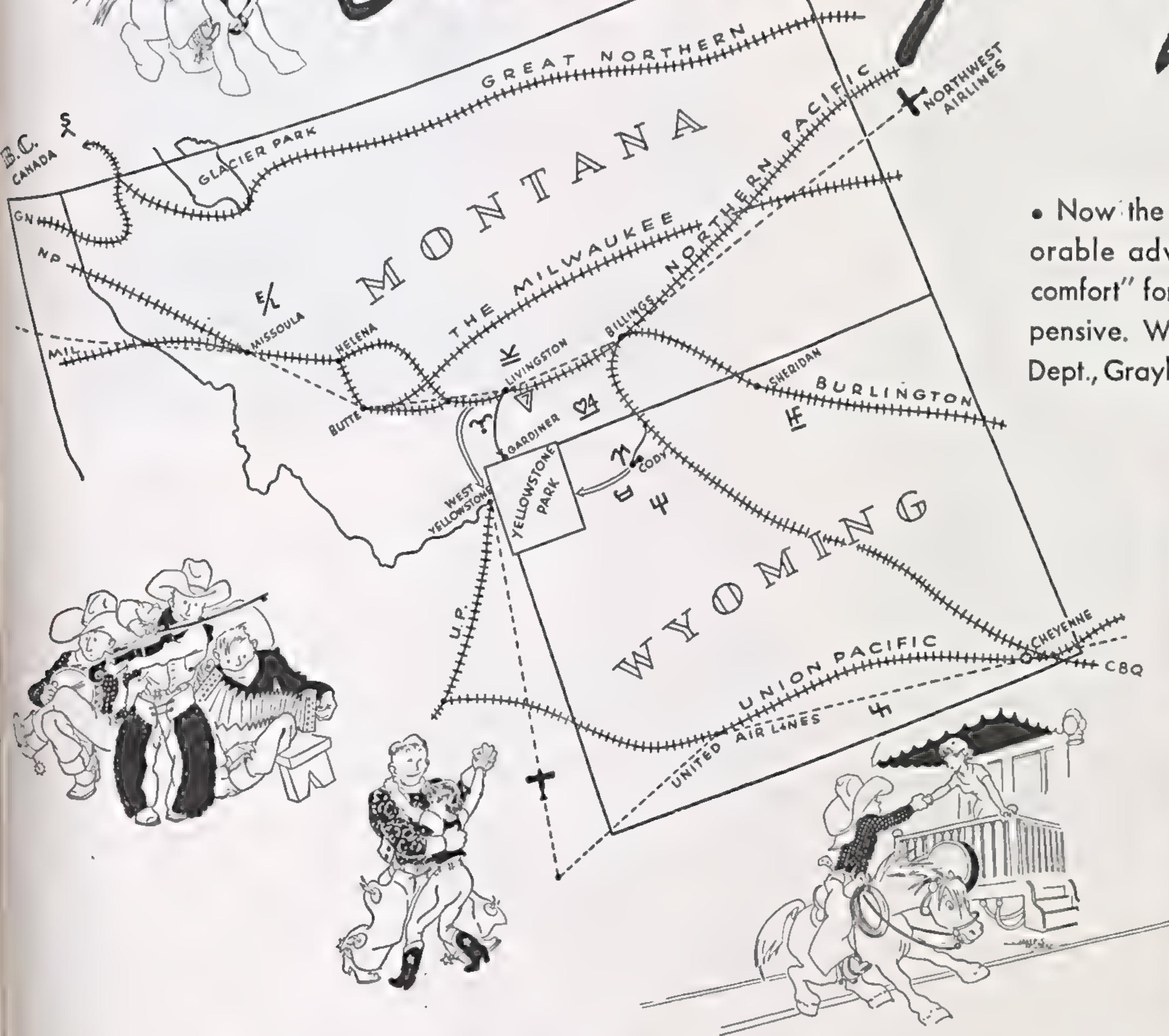
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Come West young Lady!



• Now the ladies are heeding Horace Greeley's memorable advice! They're going West to "rough it in comfort" for a modern vacation—it's so easy and inexpensive. Write these A-1 Ranchers or Vogue's Ranch Dept., Graybar Bldg., New York. Wrigley Bldg., Chicago.



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A real old time Wyoming outfit. Comfortable and picturesque log cabins in cottonwood groves. Rolling range country surrounded by rugged mountains. Horses to suit all. Write: Larry Larom, Valley, Wyo.; or visit Brooks Bros., N. Y.



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Ride the open range or the mountain trails of the Absaroka Forest. Cabins view 3 Rocky Mt. ranges. Good food, company, horses. Yellowstone nearby. Clientele limited. Southwick Vietor, Livingston, Mont.; or 610 Park Ave., N. Y.



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A DUDE RANCH FOR A REAL VACATION!



INSPIRATION FOR *Spring* KNITTING!



Blame it on Spring if you choose, but both these suits are inspirations! The lady above wears No. 979—a three-piecer of distinction. For this Bernat takes Raw Silk—knits the skirt a new way and ribs the coat. To further accent the gleam of silk, the blouse is fashioned of Bernat's "Mousseux"—a yarn with a dull, chalk-like finish. The young lady to the left, looking as gay as the first crocus, is sporting No. 988 knit of "Manchu"—a soft woolen yarn by Bernat. Both suits are worthy of any woman's knitting time . . . especially when as you knit with Bernat yarn you can be certain that its original good looks will last indefinitely. * * * You'll find Raw Silk, Mousseux, Manchu and other new Bernat yarns at your nearest Bernat dealer's. If you do not know his name, do write and let us tell you, for you miss one of the nicest parts of Spring when you do not knit something to wear of Bernat Yarn!

Directions for these suits sent free upon request. Please send stamped, self-addressed envelope and mention style number.

BERNAT YARNS



Emile Bernat & Sons Company, 99 Bickford St., Jamaica Plain, Mass.

OVER THE HILL



• The bicycling fan at the right wears an English grey flannel divided skirt, topped by a single-breasted jacket to match. Her thin flannel shirt is checked in grey, red, and blue; her navy-blue leather bag swings from one shoulder. Blue felt hat. All from Bonwit Teller

ALTHOUGH with the spring the star of skiing grows dimmer and dimmer, another star has shot up to take its place—bicycling! Instead of snow trains, there'll be bicycle trains running every week-end—with special baggage-cars for the "bikes." And two wheels can carry you down any given hill almost as fast as two skis! In Central Park, there'll be bicycling parties on the Mall, Saturday mornings; there may even, in time, be special paths through the Park. Of course, our generation can't take all the credit for the cycle craze; it's a Renaissance. Back in the 'Nineties, before the advent of the horseless carriage, a million bicycles used to put forth on the roads every year, manned by our dauntless fathers and mothers. But our mothers could never, in their wildest dreams, have envisioned the superb new cycling clothes that we shall blossom forth in this spring. Bonwit Teller, especially, is the cyclist's paradise. There are culotte suits everywhere; wheel-shaped bags of stitched felt to hang on your handle-bars, or bags to sling over your shoulder, like the one in the photograph above. There are crêpe-soled shoes with just enough heel; hats that stay by you during the giddiest descent; little-boyish flannel caps; buttons made like wheels or handle-bars; bicycle charm bracelets; even little knitted pants to go under your culotte. (Bonwit Teller thinks of *everything*.) So . . . one leap into the saddle, and let 'er roll!



• Back from a spin, left; the one-piece culotte dress of beige-and-brown woollen, double-breasted, with a brown leather belt and silk scarf. The Aris pigskin gloves were made for cycling. All from Bonwit Teller. Abercrombie and Fitch has the imported Sunbeam bicycle

NELSON

BRIDE AND PREJUDICE

(Continued from page 58)

MRS. B.: You could carry with it that lovely long Vionnet top-coat of brown-and-white checked wool—at Bendel's.

LYDIA: Well, the coat I think belongs on a honeymoon is that magnificent Alix plaid that's slit to the waist in back. Look at it here on page 73. Or, if you want grey, there's a fine grey Schiaparelli at Saks-Fifth Avenue.

MRS. B.: What about these tunic-coats people talk about?

LYDIA: Yes, I'm pretty strong for them. Especially that Lanvin grey one you wear over a black skirt and black lace blouse—I saw it in Vogue, March 15. It's for town, of course. And oh, I mustn't forget. There's a black town coat at Bendel's you must have, Liz. A high-waisted Schiaparelli with love-birds for buttons. Touching idea for a bride, don't you think?

ELIZ.: Sentimentalist!

LYDIA: Maybe her printed blue-and-white suit with the red crab buttons would suit you better? Milgrim brought it back.

MRS. B.: Stop bickering, girls, this isn't settling the town clothes.

LYDIA: How about one of those full-skirted Mainbocher dresses with a rustling taffeta petticoat? Brides ought to have petticoats. Bergdorf has one and also a couple of beautiful black crêpe Vionnet dresses you couldn't go wrong on. How that woman can cut! Maggy Rouff's black wool tunic would be a good idea, too. Very nice with your long legs. Jay-Thorp has it. Of course, if you insist on blue, there's Molyneux's blue wool dress and jacket with a yellow belt and tulips. It's at Bendel.

ELIZ.: Splendid. I could wear yellow gloves with that. Jot this down, mother, huge dowry of bright gloves. Mauve, pink, blue, yellow, and those silly red flannel Schiaparelli ones—without fail.

MRS. B.: They say the thing to do, this year, is match bright gloves with one of the colours in a printed dress. We mustn't forget a few prints.

LYDIA: For once in my life, prints don't bore me this spring. Some of them are fun. Rochas made a marvellous jacket with crazy flowers on it. Here it is on page 96. There's a nice Chanel daisy-printed suit on page 69, and an unusual Paisley-printed Lelong tunic. And have you seen all the prints with elephants or harlequins on them? At last, it looks as if the dressmakers aren't afraid to do something for a laugh.

MR. B.: A laugh? Well, all the hats I've seen for years look as if they had no other purpose in life.

ELIZ.: Why not? But wait until you see the new ones I get. I must have that crazy pancake beret of Schiaparelli's, and Descat's new rolled fedora. Did you know Suzy now is doing hats of mousseline? One is of two shades of geranium mousseline—terribly feminine, and perfect for afternoon. I don't think I can resist the tulle toque with veiling I saw at Carnegie's, buried in carnations. Talk about glamour.

MRS. B. (turning Vogue's pages): Well, here's one of the best afternoon dresses I've ever seen. Alix black chiffon jersey. Rather silly puffs around the hips, but you can stand that, Elizabeth.

LYDIA: The afternoon suit I've fallen for is a very Japanese-looking Molyneux. Flaring heavy black silk jacket over a black-and-white printed dress, swathed with a red sash. It's at Carnegie's. You like capes, however, so why not take Molyneux's knuckle-length pleated cape over a black dress? Milgrim has that. Then there's that fine grey crêpe dress of Patou's with a shirred yoke. What about that?

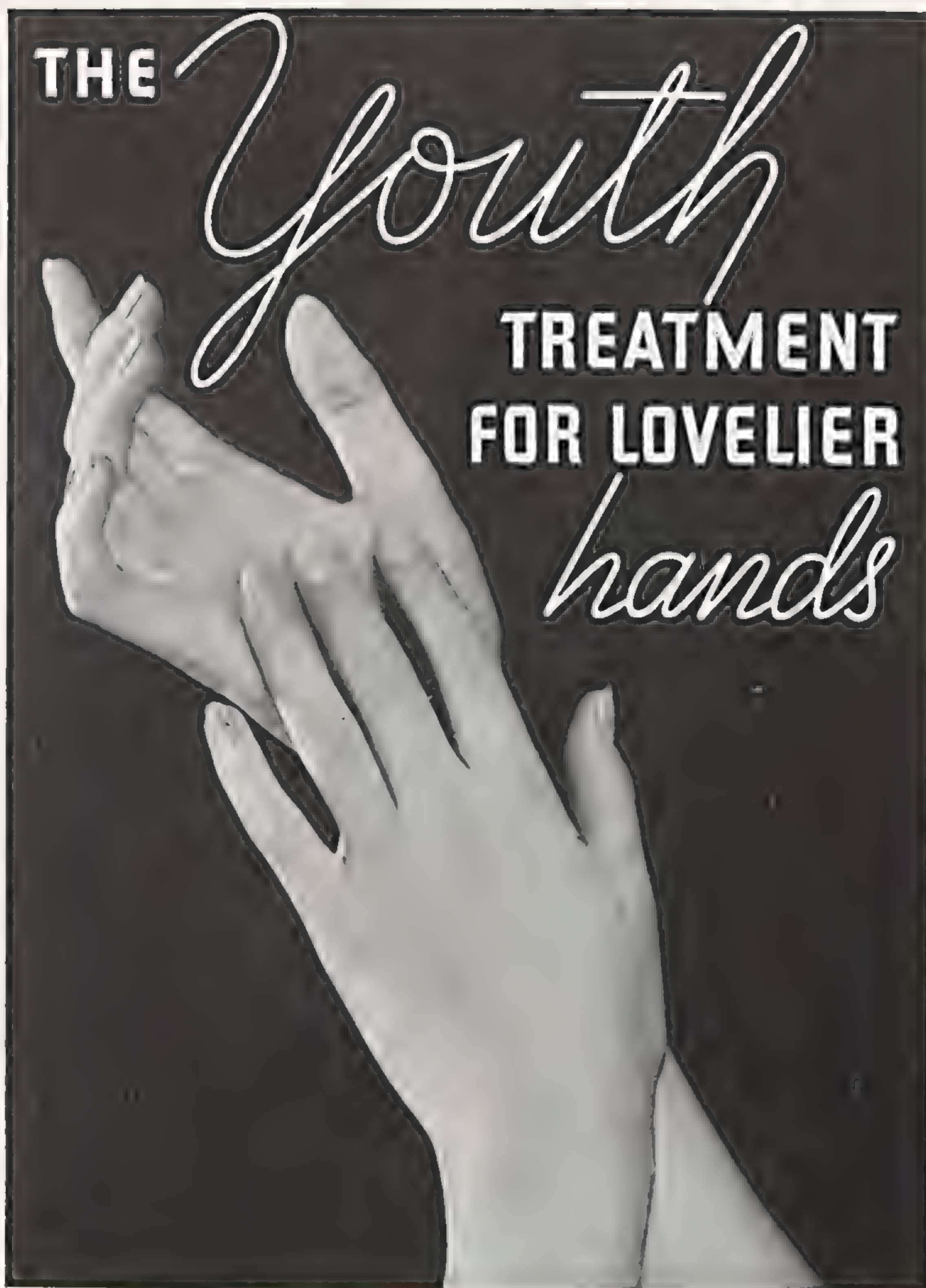
ELIZ.: Not so fast, woman, I'm reeling. Fifty-seven varieties of everything. I think I'll just flip a coin.

LYDIA: Don't be an ingrate! That's the best thing about clothes this season. Anything goes. Look at the dinner-dresses. Name your money and take your choice. Be sirenish in Vionnet's pillar of black crêpe with a panel falling to the hem. Here it is on page 71. Or try the toast-of-Vienna school—like that black crêpe Mainbocher at Saks-Fifth Avenue, with tulle ruffles whooping down the back. Or be the regal gal in that slithering Vionnet satin dress with a knee-length cape. I think Bendel has it.

ELIZ.: I've already stumbled on the perfect thing for the first dinner under my own roof. Lanvin's sheer black chiffon, pleated over every inch of it, with silly Margot ruffles edging the high neck and long sleeves. I got it at John Wanamaker's.

LYDIA: If that doesn't hold your man, you'd better give up.

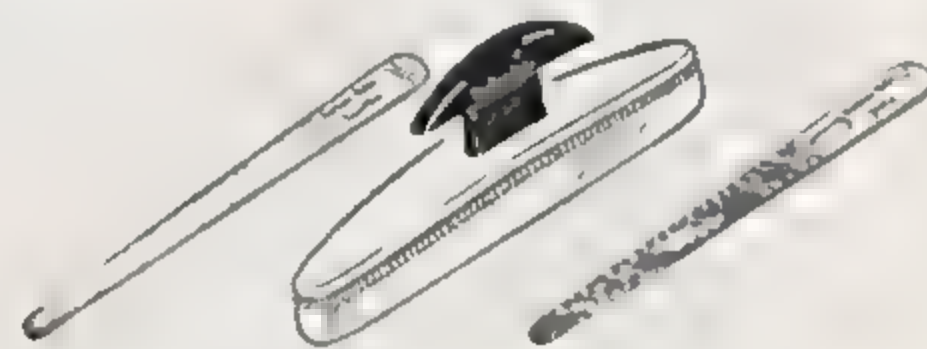
ELIZ.: Never! As a matter of fact, I've even (Continued on page 148)



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cuticle pliant; Beauty Bath—cleansing, penetrating, healing. And when the basic health of your nails has been assured, Barbara Bates Polish Cream gives them lasting lustrous brilliance, her non-sticky Hand Beauty Lotion, wistaria fragrant,



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Leighton



The Woman's Hatter

BRIDE AND PREJUDICE

(Continued from page 147)

pandered to Jim's passion for green by buying a nice Lelong green crêpe at Bendel's, with a skirt draped in front.

LYDIA: What about that ball Lady Catherine de Bourgh is throwing for you? You'd better get something to uphold America's reputation.

MR. B. (having snatched away Vogue): This will do it. Ought to dazzle them all. A Patou, it says, like a moth. Pleated blue cape with a wing-spread like a Bellanca, and a violet dress. Doesn't sound bad.

ELIZ. (looking over his shoulder): I guess I'll have Dad pick everything—this is a knock-out. Look.

MR. B. (turning pagan): Here's something for a blushing young bride—Paquin's lace and organza. Innocent-looking.

LYDIA (dreamily): Yes, but if you want to stagger them, do get that gipsy-skirted Alix dress, of black mousseline over white mousseline, with rainbow bands at the hem. It was in the March 15 issue. Altman has it. And then there are those bonbon organza Vionnets at Carnegie's—with satin shoulder-straps that turn into sashes. And for later on, Patou's navy-blue organdie coat, very long, over a cyclamen chiffon dress. Bergdorf has that.

MRS. B. (peering over Mr. B.'s shoulder): Elizabeth, you missed this. Look at this wonderful plaid coat—all pleats. An Alix, isn't it? The skirt spreads over acres.

LYDIA: Yes, but if I were you, I'd come out flat-footed for that Empire evening coat of Schiaparelli's, pale blue stiff satin with a yoke edged with ruching. It was in March 15 Vogue.

ELIZ.: I'm torn between that and the other Empire coat of hers—the greenish yellow satin. It's pretty luscious. Here it is on page 76.

LYDIA: It's perfect if you want to wear pansies in your hair. Better stack up on flowers for your hair at night, anyway. By the way, have you seen those new butterfly combs? They're slightly insane, but engaging as the devil. (Pulls out a slip of paper from her bag.) Incidentally, I made a list of new gadgets I'm going to filch for myself. Listen and learn (reads): A Cellophane evening bag (not transparent!). A pearl-embroidered jacket. Flat-heeled pearl-embroidered sandals—believe it or not.

MRS. B.: That reminds me. Shoes. We're forgetting shoes. What are these new ankle boots I hear about?

LYDIA: Oh, she must have those for sports. Antelope or linen-and-leather ones that Bunting made for Schiaparelli. Saks have them. Nancy Haggerty is doing a grand new square-toed moccasin, with thong overcasting. And Miller has a fine flat-heeled shoe with a buckle and strap. That ought to keep you in sports shoes. For town, do get those Saks' shoes that look like Congress gaiters.

MRS. B.: Yes, and evening slippers, and afternoon slippers, and boudoir...

ELIZ. (breaking in): Well, there's one thing settled in my own mind, anyway. A taffeta negligé. Brides must have taffeta this year, it seems. Maybe I'll take all three of those on pages 92 and 93. Although I hear there's a wonderful Mainbocher house coat, of green taffeta, at Bergdorf's. Whoopsy sleeves above the elbow, and buttons all down the centre.

MR. B. (to Mrs. B.): If one may inquire, my dear, why are you counting on your fingers and muttering in that demented way?

MRS. B.: ... yes, I'm sure it was at least two dozen sets of everything. I was just trying to remember how much lingerie I had when I was married.

ELIZ.: Well, I'm not going in for any stacks like that. But I do want this heavenly yellow chiffon tunic nightgown on page 138. Tunics even seem to be hitting nightgowns. Put me down for several of these handkerchief linen sets.

And here's something blue. Might as well pander to the superstitions. And a few of these white satin and lace luxuries, mother.

MRS. B.: Oh, dear, we really haven't made any decisions yet. (Enter Caroline Bingley, another friend of Elizabeth's, in time to hear the last remark.)

CAROLINE: Really, Liz, you don't mean to tell me you haven't chosen your trousseau yet!

ELIZ. (wailing): But I can't make up my mind!

CAROLINE (settling down): I hear Lelong has made a wedding-dress in mauve...

(Exit Mr. B., rattling his newspaper loudly. Nobody hears him.)

PRINCE CHARMING



• Agnès, moved to commemorate King Edward VIII's career as Prince of Wales, has made a series of hats inspired by the various kinds he wore. Left, Agnès' adaptation of his high-and-mighty Guards' shako; black and white ostrich plumes, piled on net. Maggy Rouff's black wool dress; a Bergdorf Goodman import



• Right: Tulle, layers and layers of it, in Agnès' jaunty Scotch cap, cocked over one eyebrow like the Glen-garry bonnet the Prince wore to review the Scottish regiments. Stitched into it is a wide plaid band, gay as a soldier's tartan trews. Arno made the straight beige coat shown; Hattie Carnegie has imported it



• When the former Prince went to the Highland Games, he wore the sort of bonnet that inspired Agnès to make the hat shown left: a glorified tam-o'-shanter of blue felt, cut in triangular sections. High on the left side is a rosette, holding the tall feathers. Maggy Rouff's suit has a speckled tweed tunic-coat

Highlights



• a new stocking
with that luminous look!



Sandy MacPeck, expert on ankles, says—"I see by the pavements dull days and dull ways are over when it comes to silk stockings. Take my Park Avenue word for it, the haughtiest ankles now go flashing by in stockings with an enchanting new gleam, a glorious glimmer!"

What a luxury of good looks has returned to fair ankles with "Highlights"!—new *satinthread* stocking of Peck & Peck.

For "Highlights" are lighter and also they're brighter—with a soft, elusive lustre that spells sheer fascination for ankles!

And as a stocking is only as fine as the thread that makes it, a bow to "Highlights" *satinthread*—the finest, the fairest, most gossamer silken of skeins.

Satinthread weaves into stockings of shining beauty, of subtlest color response. To wear them is to know the luxurious feeling of silk at its best—the proud satisfaction that your ankles have acquired that chic new *luminous look*!



"Highlights"—in those radiant new Spring shades: burnt ochre, soufflé tan and copper dust. Also bran and muffin. \$1.95 a pair, 3 pairs \$5.50, \$21 a dozen.

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LUNA...New two-piece dress by Bradley with half-moon pockets and "crystal" ball buttons and buckle. Of chenille yarn, loosely knit and summery cool. White, two blues, rose, and gold for cruise, college—and anywhere. . . . At fine stores.

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THAT DESIGNING MARGOT

By William Francis

VOLTAIRE, struck by the contrasting horror and grandeur of sixteenth-century France, likened it to a "gown of silk and gold, drenched with blood." The arts had reached a dazzling splendour, sustained by Courts stained by the darkest crimes. Politeness and grace covered plot and conspiracy. Murder followed the minuet, massacre the feast. Torn by religious wars, France ran red while in Paris the dainty ladies of the court, their tedious toilet done, took mincing morning walks in the courtyard of the Louvre to view the victims of the last night's slaughter.

Such was the atmosphere in which Marguerite of Navarre designed the clothes that inspired Vogue's artist, Bérard, in his costuming of the play, "Margot," which, produced in Paris, has brought a four-century-old influence to the present mode. The world extolled the zeal of those courageous Paris dressmakers who continued calmly to create models while the German army drove towards the city gates. Margot did more. She designed, cut, and tried on clothes while the Seine outside her windows lay choked with the bodies of massacred Huguenots, while the streets below resounded to the crimson terror of Saint Bartholomew's Day, and the tide of martyrdom rose even to her bridal chamber.

Never was there a more zealous disciple of fashion than this unthroned queen who dressed so beautifully that she "made goddesses and empresses of old look like chambermaids." War or no war, she carried on, changing her lovers as frequently as her wardrobe—her full, dark, seductive eyes critically appraising both, undistracted by the horror amidst which she lived from infancy to a fat, overdressed, and ridiculous—but kindly—old age.

SURVIVAL OF THE FITTEST

While Bourbons struggled to set up a dynasty, while Calvin thundered and armies fought for the altars of France, Margot of Navarre occupied herself with "frivolities" which have proved more lasting than the futile fruits of war, more enduring than the foundations of a throne. With Bourbons gone and vain campaigns forgotten, Margot's "frivolities" have survived the centuries to reappear on the Main Streets of the world. The mode of today is a monument to her taste, fashioned with the "stuffs and scissors" that she carried wherever she travelled. And she travelled perpetually, from province to province, as a princess; from prison to prison, as an exiled queen; from one sumptuously desolate home to another, as an inordinately stout, childless, and lonely old woman, attending three masses daily to find the peace that life denied her.

She was born May 14, 1553, at Saint-Germain, to Catherine de Médicis, wife of Henry II., whose interests in life were jousting tournaments and Diane de Poitiers. Tired by the first, he would seek solace of the second; who, hard and muscular, stimulating but sterile, would talk tournaments and knightly prowess; but, at the first sign

of softness, send her virile lord to Catherine, who bore him regularly a child a year. Margot was her seventh, a pudgy little thing with sparkling dark eyes and jet hair, who played noisily on the château terrace with her brothers and sisters and sad little Marie Stuart of Scotland (who became her sister-in-law in 1558, by her marriage to the Dauphin, not then in his 'teens'). A year later, clumsy Montmorency splintered his lance in Henry's face on the jousting field, a sliver of wood pierced the king's eye, and he agonized and died before the terrified Margot—who soon was to learn to look more resignedly upon death, as brothers, lovers, and husband in turn became the prey of disease, the scaffold, or the assassin.

CATHERINE'S CAMPAIGN

At thirteen, the Dauphin became Francis II., and Mary Stuart became queen. While they played about the throne, flustered Catherine tried desperately to pick up and unravel the thin threads of government by which they held it. The Guises and Montmorencies were struggling with the depleted Bourbons for power. Their troops, with foreign mercenaries, ravaged the land, while the Queen Mother dragged her children from town to town, displaying them to the bourgeoisie and gaining sympathy and support for the crown. Thus young Margot toured France, jogging in coach or litter over leagues of mire and paving-stones; a pretty child in velvet, heavy with jewels, gazing out at battle-burned homes, scorched fields, and bodies rotting in hedgerows.

Francis died after reigning seventeen months, and fate drew Marie Stuart to her Calvary in England and set a tubercular boy of ten on the French throne. He was Margot's favourite brother, a maniac of a lad known to history as Charles IX. He lived his short life furiously, hunting until he fell exhausted, beating out swords and halberds, half-naked over a roaring forge in the Louvre workshops, climbing over the roofs of Paris in midnight forays with a gang of ruffians, and crashing through windows and beating sleepers for no reason at all. The throne was his for fourteen years, during which time Margot lived with him, her mother, and the rest of the family in the palace which he filled with dogs, a debauched entourage of gangster grandees, in an atmosphere of terror. It was a source of constant distress to his younger brother, Henry, who, consumed with jealousy, would cry to Catherine for the crown just as though it were a toy monopolized by his brutal brother. Margot loved but feared Charles; Henry hated him and was in turn despised for his effeminacy. He spent hours with Margot helping her design her clothes, donning them to show how they should be worn and appearing so dressed before his brother's ribald court. Ridiculed, he would fly for comfort to his mother, who gave him jewels and promised him glory. Later, when the Protestants rose in revolt, she actually made good. Holding Charles (Continued on page 151)

THAT DESIGNING MARGOT

(Continued from page 150) in the Louvre, she put Henry in charge of the troops, seeing to it that Tavannes, a veteran general, was by his side. So the seventeen-year-old pervert rode off to battle loaded with pearls and came back loaded with honour—a "conquering hero" for whom the fond Catherine wangled the crown of Poland. Margot dazzled the envoys who proffered the crown with a "gown of rose-coloured Spanish velvet covered with spangles, with a cape of the same, with plumes and jewels of such splendour as never was."

"Beauty created to damn us!" cried Don Carlos of Spain, quite willing, however, to be damned if chance offered. It didn't—although other men had been and were being afforded the opportunity—for it was time Margot married. She had had an affair with, of all men, a Guise—mortal enemy of the crown. She had saved him from assassination once or twice (but not often enough, for he was murdered at last) and had languished in exile at Chenonceaux for her treason. Catherine was at her wits' end. Philip of Spain, on whom she had counted, had married; Don Sebastian of Portugal had gone mad. So, presumably, had Margot. She was off the deep end with a man named La Mole, a dreamy-eyed, soft-bearded fop of forty who spent his days in church and his nights plotting against it (it was the smart thing in ultra-sophisticated circles to attack the church), and the seduction of Margot was part of the plot. It was the only part that worked, for the wild-eyed Charles waited for the perfumed plotter with twenty feet of rope to hang him in the stairway leading from his infamy. Margot saved La Mole from that rope, but he soon was hanged from another. The body was cut to pieces by the mob, and that night Margot drove to the place of execution, salvaged the severed head, carried it to Saint Martin's Abbey, and buried it. Then the incredible Margot got out her "stuffs and scissors," and next day wore a mourning costume that stunned the court. The garment was covered with fantastic funereal designs, crosses, skulls, and crossbones, and hanging from earrings and necklaces were little death's heads.

MARRIAGE OF CONVENIENCE

It was too much—a princess of France publicly proclaiming herself the mistress of a low-born traitor. Catherine, furious, sent for Jeanne d'Albret, Protestant Queen of Navarre. Henry, that loutish son of hers, unwashed, untamed boor that he was, was better than nothing. If Margot wanted a Protestant, she might as well have one who could be of help to the throne. Jeanne posted to Paris, the women bargained, and Margot was affianced—Jeanne writing her slovenly son to wash up, comb his hair, and remember his manners. He had none to remember, and Margot spurned him even to the moment when, in that gorgeous wedding gown that Bérard and Lanvin have recreated, she stood with him at Notre Dame.

Her honeymoon wasn't a riot; it was a massacre. Night after night the bridal room was filled with milling Huguenots arguing with the powerless

man who lay beside her. On the fifth night the tocsin rang, and the blood of martyrs clogged the gutters.

"Navarre! Navarre!" cried an anguished voice at her door as Saint Bartholomew's Day dawned—and, pursued by archers, a wounded man rushed in and clung to the affrighted bride.

"I changed my shift," writes Margot in her memoirs, "because it was stained with blood."

There was little in Paris that day that wasn't.

Two years later Charles died, and his girlish brother, sneaking out of Poland with the crown jewels, returned to France and mounted, as Henry III., the throne he'd whined for as a child. As a king, he designed humiliations for Margot instead of dresses. He kept her and her husband as virtual prisoners, then commanded her to "remove her contagious presence from the court," only to arrest her, when she tried to do so, and conduct a public inquiry into her morals.

She flew from one prison to another—Agen, Auvergne, Issoire, and Usson. For eighteen years she languished, estranged from her husband—who was wading through blood to power. Reconciliation came when her brother's murder brought the rough-and-ready protagonist of the *poule au pot* to the throne of a united France; but, in 1597, Margot, realizing that she "could never be Queen in anything but name," agreed to the dissolution of the marriage.

GOLDEN DECADE

In the summer of 1605, she moved up from the country to the Château de Madrid in the Bois-de-Boulogne. She was fifty-two, fat, jolly in company, but lonely at heart. Later she built herself a palace, the grounds of which extended along the left bank of the Seine from the present *Institut de France* to the rue des Saints-Pères and back to the line of the present boulevard Saint-Germain. There she lived more sumptuously than did the king and his new wife, Marie de Médicis, in the Louvre across the river. She maintained a "court" over which she reigned with great dignity and good humour. She still had her lovers, talented lads of twenty or so, poets, writers, musicians, whom she loved to display to the probably envious Marie.

On certain days, she distributed gold to the needy at her door. She gave asylum to refugee priests from Ireland and Scotland, many of them living with her for years. Dots to deserving girls, help of a W.P.A. variety to artists, writers, and other unemployed, grants to churches and hospitals, brought the amount of her annual almsgiving to one hundred and thirty thousand livres, equivalent to-day to three millions of francs. Furthermore, she built the convent and church of the Petits Augustins on the site of the present École des Beaux Arts.

Her size increased until certain doors in her quarters had to be enlarged to fit her. She larded her coarse, wrinkled skin with such quantities of rouge, cream, and cosmetics that she was a sight to behold. She shocked archbishops with her daring décolletage; and, utilizing always her "stuffs and scissors," dressed dramatically to the day of her death, March 27, 1615.

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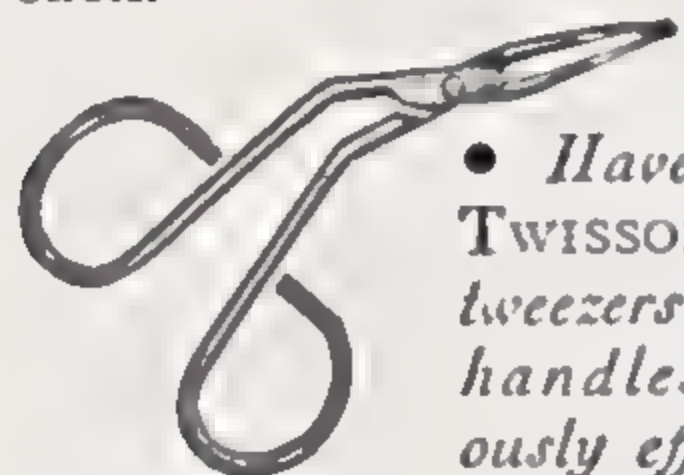
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NINE women out of ten turn their backs to the light whenever possible—because they're afraid of the frank, unflattering things it may say. But light—sunlight, electricity, candlelight—has a way of seeking us out despite our shyness! Make this little experiment to show you how to face it: First, make up your face. Then take your KURLASH and curl the lashes of *one eye*. Touch them with LASHTINT and put a little SHADETTE on the upper lid. Now take your hand mirror and seek the full light of your brightest window. You'll find that one side of your face seems softer and lovelier in coloring; your lashes long, dark and extravagantly lovely. You won't see any make-up; but you'll know why the loveliest women use KURLASH (\$1) daily.



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• Have you tried TWISSORS—the new tweezers with scissor handles—marvelously efficient—25c.

Write JANE HEATH for advice about eye beauty. Give your coloring for personal beauty plan.

Kurlash

Address Dept. V-4, The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 5.

GROOMING THE BRIDEGROOM

(Continued from page 108) Arnson, the newest star in the firmament of London men's shops, carries the blue note still further. He thinks that the dark blue-black material from which dress clothes are now made should be used for morning coats, worn with striped or checked trousers of a distinctly blue-grey shade. With this he suggests, for a June wedding, a double-breasted white linen waistcoat and a bold navy-blue and white sailor's knot—or a full bow tie, also in navy-blue and white, worn with a wing collar. All, you see, sound the note of blue, in place of the once-mandatory pearl-grey.

The most fashionable bridegrooms of late, we must admit, have favoured the sailor's knot in preference to the Ascot or "pin" tie. But, to prove that this isn't an ironclad rule, Mr. Whitney Straight, at his marriage to Lady Daphne Finch-Hatton, wore a pearl-grey Ascot tie, a white waistcoat, and checked trousers. Mr. Basil Hordern also wore an Ascot tie at his wedding. On the other hand, the Duke of Roxburghe, an officer in the Guards, whose wedding was one of the most brilliant London has seen in many a long day, wore a sailor's knot, a pale grey waistcoat, and striped trousers. This was also the case with the Hon. Michael Berry, who was dressed almost exactly the same as the Duke of Roxburghe.

At the latter's wedding, one of the most sensational things that have been done recently at any London wedding was to flood-light the bridal party as it went down the aisle, so that the brides-

maids (who were dressed in silver lamé and carried huge bouquets of scarlet flowers) made a dazzling and dramatic picture. Later on, at the reception, the spot-lights were again brought into play as the bridal party stood in the receiving-line. Another novel innovation, at the recent wedding of Lord Ross, was his bachelor breakfast—given at the Savoy at nine o'clock in the morning, instead of the usual bachelor dinner the night before.

It is the fashionable thing in London now for a bridegroom to give his ushers and best man pearl tie-pins, since cultured pearls have come into the market. And brides usually give their bridesmaids the now popular combined vanity-case and bag. The Duke and Duchess of Kent gave the ladies of their bridal party a joint present of tiny little gold compacts for powder, rouge, and lipstick, with the words "From George and Marina" engraved inside. And it is now the fashion for the bridal party to give one large, impressive present to which all contribute. In this way, the happy pair gets something of worth, and something they really want. Companion presents are another rage—a pair of travelling-rugs, each marked with their owner's individual initials; a pair of umbrellas with silver or gold handles; matching cigarette-cases and lighters; bed-covers that are alike, and bed-linen of the same design, but in different colours—pink and white, say, for the bride, and navy-blue and white or brown and white for the groom.



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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mrs. H. J. D.: I am planning to come to New York, from the South, late in April, and during my stay I will attend a large church wedding that is to be held at four-thirty and followed by

a reception. Will you please tell me the correct type of costume for a woman no longer very young to wear on this occasion?

Ans.: A rather formal daytime costume, street length or a little longer, would be suitable at a late-afternoon wedding in April. If the weather is warm enough, a silk suit in grey, mauve, or a soft blue would be a smart choice, or you might wear a printed silk or a sheer silk dress under a lightweight wool coat in a darker shade. With any of these costumes, one of the new flower toques would be charming, and you might add a boutonniere of the same flowers. Your gloves might be of suede in white, the new flesh colour, or in a colour that repeats some accent in your costume.

Miss D. F.: I am to be married during the spring and plan to have only my immediate family and that of the bridegroom, in addition to the maid of honour and the best man, at the wedding. Would it be correct for me to wear a suit, and, if so, what shall I do about flowers? If a boutonniere would be suitable, what type do you suggest?

Ans.: A suit would be a very chic choice for your costume at the small wedding you describe, and a boutonniere would be charming with it and more suitable than a large corsage. You might have a tight little boutonniere made of real orange-blossoms, or one of a mixture of such flowers as cornflowers, (Continued on page 154)

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ANSWERS TO CORRESPONDENTS

(Continued from page 153) red carnations, and primroses or yellow freesia. Small yellow orchids would be effective, also, or gardenias, although they are not so unusual as the others. Whatever your choice, we suggest that you do not use either ribbon or fern.

Mrs. M. L. S.: Is it necessary to send a gift to a bride if one attends the wedding, even though the wedding is large and the acquaintance slight? If so, when is the gift sent, and need one do more than include a card?

Ans.: It is not obligatory to send a gift when one does not know the bride or groom well, but it is both usual and courteous. The gift may be sent at any time after the invitation arrives up to the time of the wedding, but the earlier it is sent, the easier it is for the bride to keep her records and write her acknowledgements. You need only enclose your card, or you may write a message on it if you wish.

Miss R. J.: Is the double-ring ceremony still used, and, if so, does the bride or groom purchase the groom's ring and should it match the bride's?

Ans.: The double-ring ceremony is used only rarely to-day, but is occasionally seen. When the two rings are used, the bride gives one to the groom, just as he gives one to her. The rings almost never match, one reason being that the majority of women's wedding-rings are platinum, which does not seem suitable for a man.

Mrs. M. S. S.: Will you please make some suggestions for a dress for my maid of honour to wear at a church wedding? I shall wear the regulation white satin and lace, and, as she will be my only attendant, I wish to have her costume as effective as possible.

Ans.: A very charming costume for a maid of honour would be a light fuchsia chiffon dress with a jacket made of little tulle ruffles to match. The dress would be cut on princess lines, its skirt slightly full, and the jacket would be a short bolero, fastened in front, with short, wide sleeves.

A second choice might be a dress of white or blue chiffon or organza, the skirt very full, the sleeves long and also full, and the bodice like a shirt-waist, buttoned trimly up to a little flat collar. With white, a green sash and a wide green hat might be worn, and a bouquet of maidenhair fern would be charming. Violets would be lovely if the dress is in blue, and the hat might be a little one made of artificial violets. If you wish a more tailored effect, the maid of honour might wear a simple crêpe dress with a slightly swinging skirt, under a trim, long-sleeved jacket of cloqué taffeta. This might be in one of the new rust shades, with a bouquet of yellow freesia.

With these costumes, a little bunch of flowers in the hair might take the place of a hat, and a short circular tulle veil in a colour to harmonize with the dress might be thrown back from the face.

Miss J. E. M.: What are the duties of the best man at a large church wedding? (Continued on page 158)

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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SHOES

COLLECTIONS

(Continued from page 72) shoulders—two rows are never allowed at Mainbocher's. Every one must see, every one must be comfortable, invitations are respected, and no one would dare crash the gate!

Mainbocher was in great form this season and bursting with ideas. Flaring circular skirts with stiff taffeta petticoats for day, and ballet tunics for evening to give a whirl of gaiety to the collection; the straight and narrow lines of the Chinese to give stateliness; and coats and dresses worn backwards to give variety. But his best idea of all was to make dress after dress that every woman in the room wanted. Mrs. Gilbert Miller is taking back to New York one of the full-skirted day dresses with taffeta petticoats (page 61, March 1), also one of his gay flower-printed taffeta ballet tunics, also, we might add, about a dozen other models. Mrs. Ward Cheney is another addict of the circular skirt and taffeta petticoat; and Mrs. Harvey Gibson was captivated by Mainbocher's peaked shoulders, printed taffeta evening tunics, and his full-sleeved, printed cloqué evening jackets.

• Madame Lanvin was marvellous at her opening, greeting her guests as if she were receiving in her own house and, by the very strength of her personality, making every one feel a little proud to share her interest. The champagne was superb, the canapés really hot, and the audience amusing. Mistinguett was there, for one; the Baron James de Rothschild by himself; Comte and Comtesse Jean de Polignac; the Edouard Bourdets with Bébé Bérard, the latter's cheeks polished like apples and his red beard combed to perfection. He sat where he could see the mannequins coming down the long hall, and his "divins!" and "sublimes!" hailed the approach of any particularly ravishing model—generally a Margot descendant. For there was much of Margot all through the collection: tiny white ruffs at high necks, cut-out work, appliqué, beautiful colour combinations, all the most beautiful and applicable touches from the Margot costumes. The Marquise de La Fressange is a successful Margotite in the lovely black net with heavy Maltese crosses all over it (March 15, page 78). Lanvin used a lot that was Oriental, as well—lacquered combs and fans and such—mixing her countries and her periods with knowing recklessness. The Princess Ilyinsky has ordered most of her dresses on the Oriental side. There were also many, many thoroughly Lanvin dresses—dresses that always give you faith in the permanent fashion value of the soft, the graceful, and the feminine.

• Lucien Lelong is one of those perfect hosts who always has some personal remark for each guest and who has charm enough to sell you all of Paris. When you get through marvelling over his personality, you sit quietly back and marvel at his system, his numbered seats, his ushers, the clocklike procession of his mannequins, Monsieur Lelong himself timing their appearance by a buzzer from his high stool in the doorway. His guests were so disconcertingly chic that they gave the (Continued on page 156)

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COLLECTIONS

(Continued from page 155) mannequins terrific competition. Madame Jean Larivière and her sister Maria de Yturbe, both impeccably smart in black and white (the latter, incidentally, is already wearing Lelong's new white bouffant taffeta evening dress with Scotch plaid trimming). Princess Nathalie Paley—hatless and lovely; Madeleine Ozeray, the actress, who promptly ordered a white lace called "Jeunesse Idéale"; the Princesse Jean-Louis de Faucigny-Lucinge; Madame Sert, and so on, all around the room, to a group of interesting-looking stags in the corner. It was all so pleasant, with amusing chatter and gossip; and the collection was so varied that you felt there wasn't a guest whose taste hadn't been considered. And no one will forget those interestingly beautiful surrealist dresses in contrasting shades of mat crêpe.

• Maggy Rouff's party was at night—a custom which adds a coating of glamour to any collection—with every one dressed to the eyes; more white ties and jewels and furs than Paris has seen since the Toscanini concerts. Music played in the distance, baskets of orchids and roses filled the rooms with a feeling of luxury, the seats were practically armchairs, and the clothes were lovely. In one evening, Maggy Rouff glorified the tunic-dress and definitely established it as the spring's most important fashion. These tunics are appearing all over Paris on the smartest women. Comtesse de Solages wears the flowered crêpe one we showed in the March 1 issue, on page 58.

• Molyneux's salons are so numerous and so scattered that you never can see who is there. Also his following is so great that his openings go on in series. However, you can see the clothes, and they are important enough to take every bit of your attention. This year, you purred in contentment in seeing such quantities of beautifully simple clothes, distinguished by the right touch of colour at the right moment. His long, coloured gloves in superb shades of yellow, pink, geranium, mauve, and blue are the great Fords of the season. At the George V., the other afternoon, there were no less than ten women with these gloves glorifying their old or new costumes, and no woman can see a tulip now without feeling that its rightful home is in her belt. Princesse May de Faucigny-Lucinge wears Molyneux's loose sun-dial day jacket with yellow tulips in her belt. She also has his divine straight pleated blue tunic for evening. The Princess Nicholas of Greece wears one of his new straight jackets that curves up in front with the skirt curving slightly, too.

Aside from obvious points such as these, Molyneux was sensational in the straight simplicity of his clothes. He clings tenaciously to his long swathed waist when most of Paris is about normal or high waists; and he is so convincing that no Molyneux-ite would think of lifting her belt an inch. Incidentally, Captain Molyneux works over two months on every collection, which may account for its unified perfection.

• Marcel Rochas' show was a tremendous crush of buyers, press, and socialities (Continued on page 157)



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(Pages 100 and 101)

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(As the supply of many of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of the announcement.)

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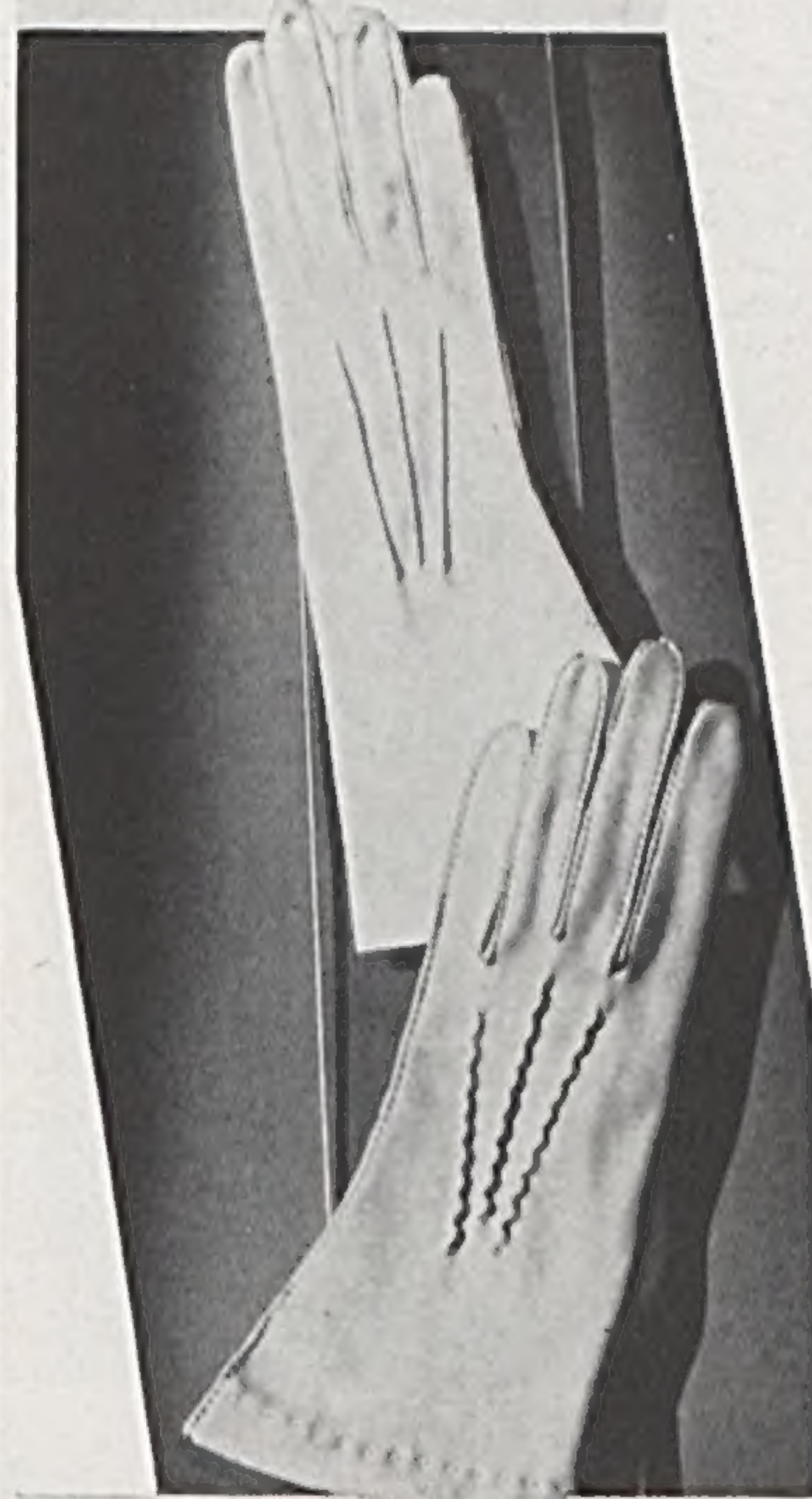
(Continued from page 156) filling the salons, stairway, and even the back halls. With fine showmanship, he entertained his audience with all sorts of surprises to wake them up from their after-lunch lethargy: clay-pipes, mermaids, butterflies, swans, swastikas, bureau-drawer handles, et cetera, used on buckles and buttons. Although Rochas doesn't take these tricks seriously, many of his clients are actually wearing them, claiming they are invaluable aids to conversation. Underneath all of his fooling, however, the clothes are excellent. He glorifies, for spring, loose-swinging jackets in hip-length, knuckle-length, and full-length. And he adores bright or white jackets. Madame Fabre-Luce is already wearing his white piqué one. His blouses, of course, are famous—pleated filmy ones that are as enchanting as any you've ever seen. His evening clothes follow no standardized form—they change to suit the fabric. And while Rochas hasn't exactly resisted influence, you have the feeling that he has interpreted it in a very personal manner. Everything coming from his hand bears the indelible stamp of Rochas.

• Chanel's beautiful Chinese screened salon, with its gold chairs around the wall, always looks as if it were ready for a ball. There is something definitely festive about the place, and it has the air of just lending itself to commerce temporarily. It is amusing to recall that it was in these salons that Chanel showed the only unique twentieth-century fashion that has yet come to light: the long-waisted, short-skirted flapper dresses that can be traced to no other age, no other influence than the modern girl of that moment. They may seem ugly to us now, but it was pure genius then that grasped the right thing for the right moment. Every one was happy this year, for they found plenty of those nice boxy little suits that Chanel makes to perfection, and many tulle and lace evening dresses in which you can dance your heart out. And, afterwards, the privileged ones crowded for the stairs to congratulate Madame Chanel—a right that is almost a tradition.

• Vionnet's seating arrangements are static—never changing from one year to another. You know just where to look for every one—which gives you a nice feeling of stability. Madame Vionnet herself will appear in the middle of the collection and take her same seat in the corner, from which she regards the mannequins with an eagle eye, beckoning them to her if there is a wrinkle or a belt or a button out of place. The top of the stairs was crowded with the girls from the workroom peeping down with silent admiration at the fruit of their labours. Silence, in fact, is the greatest characteristic of a Vionnet première—silence and admiration.

• Piguet's salons this year were stampeded, people jammed the doorway, people sat on the floor, or they sat two on a seat. There was barely room for the mannequins to pass. Madame Charlotte Lysès kept her corner of the room (Continued on page 158)

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Llamello
Gloves
all Ivory-
Washable



Gloves are destined to be the most exciting accessory this Spring! You'll find new designs, thrilling colors, leather soft as a baby's skin. Yet they're practical. Because they're Ivory Flakes-washable! Yes, these new Llamello Gloves stay soft, plushy, pliable through many washings, if you give them the "skin care" of the soap that's safe for a baby's skin. Llamellos are created by the maker of those famous Almond-ized Beautyskin Gloves—and that tells you the workmanship is perfect!

ACME GLOVE CORPORATION, Gloversville, N. Y., maker of these fine gloves, says: "Give Llamello leather the 'skin care' of Ivory Flakes" . . . 99 44/100 0/0 Pure



ANSWERS TO CORRESPONDENTS

(Continued from page 154) Ans.: The best man is supposed to be responsible for the groom—his appearance, behaviour, and state of mind!—until the wedding is safely over. The best man is present and helpful at the rehearsal; he keeps the ring and gives it to the groom at the right moment. He helps the groom dress and pack; he looks after the marriage licence; he usually pays the clergyman; he orders cars if necessary; keeps track of such details as hats and gloves, and does anything else that seems necessary to make things go smoothly.

Mrs. M. M.: My daughter is to be married at noon, in church, and we plan to have the reception at home immediately afterwards. Will you please suggest a wedding-breakfast menu that is neither elaborate nor banal?

Ans.: The following menu would be both unusual and delicious, served as a wedding breakfast.

Strained Borsch in Cups
Breast of Guinea-hen on Virginia Ham
Asparagus Buttered finger-rolls
Raspberry Ice with Black Cherries
Wedding-Cake
Black Coffee
Champagne or Wine Cup

Miss M. V.: Please list for me the pieces of flat silver that should be included in the outfit of a bride who will have a small apartment and live very simply, but wishes to have her meals served smartly.

Ans.: For a household such as this, the silver trousseau should include:

8 large dinner-knives
16 medium-sized knives
8 butter-knives
12 large dinner-forks (some for serving)
16 medium-sized forks
24 teaspoons
8 dessert spoons
12 large soup and serving spoons
8 after-dinner coffee spoons
1 gravy ladle
2 smaller ladles

Oyster-forks should be included or omitted, according to the use one is likely to have for them, and fish-knives and forks and other pieces are added as entertaining increases.

COLLECTIONS

(Continued from page 157) in continual laughter, and every one else wanted to crowd in to hear her remarks. Madame Eloui Bey was there, looking very mysterious and far away behind Descat's biggest and droopiest felt hat, and there was Madame de Segonzac and the Baronne Gourgaud, and every one else in town if you could find them. The collection was just as amusing as the guests: full of fantastic high shoulders—higher than Bérard ever dared to make them in Margot—and the most wasp-like waists in town. Incidentally, Madame Jacques Stern is wearing Piguet's banjo-sleeved black-and-white suit with great success (March 1, page 67). There were Balinese costumes for the beach or country, Mephistopheles suits and hats for evening, and a lot of Margot all through the collection.

• Alix's opening was fantastic—heavy guards at the doors, no counterfeit invitations accepted, no excuses for lost ones. Every one who got in stayed in

from ten-thirty in the morning until one-thirty in the afternoon. It was nerve-racking, high-tensioned, and thoroughly inspiring. You felt that every seam, every hook and eye were Alix's own brain-children. Certainly, she works alone, on her own paths, without turning her head to listen to what's going on outside. There were few models, and some were unfinished; you felt that she continued working, unheeding of her audience, all during the showing. When every one had risen to leave, suddenly a beautiful, shimmering, transparent white cape of beads appeared and disappeared in the moving crowd. It had just been pinned together at the last moment. Alix's collection was very exciting, full of Egyptian and Indian motifs on one hand, and reminiscent of the Russian ballet on the other. Her tight basque jackets with their full-frilled peplums are probably her most important fashion contribution, but there were a hundred subtle touches that enchanted your artistic sense.

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Minneapolis—The Dayton Co.
Los Angeles—Bullocks
San Francisco—The Emporium
Oakland—H. C. Capwell Co.
Columbus—F. & R. Lazarus Co.
Grand Rapids—Chas. Trankla & Co.
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Rochester—E. W. Edwards & Son

• AND OTHER LEADING STORES



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chooses the

**PALM SPRINGS
SCARF**

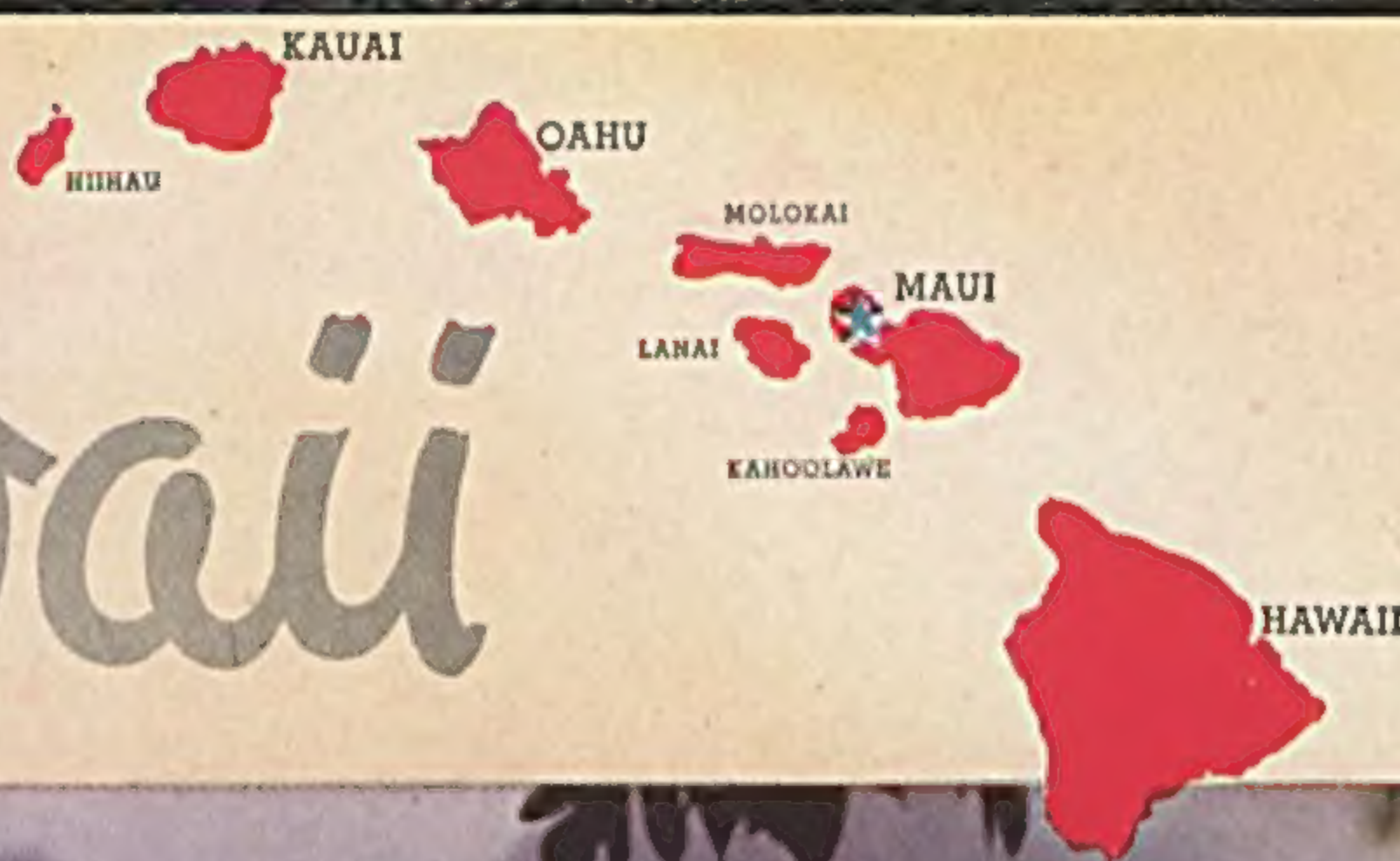
a sportive fringed triangle, to wear in PALM SPRINGS, the new Walter Wanger production just released by Paramount.

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Hawaii



★ Lahaina, Hawaii's first capital, is on the Island of Maui. Like the islands of Hawaii, Oahu and Kauai—Maui is distinguished by modern facilities and unique scenic beauties.



PHOTO BY R. MACK

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★ Lauhala mat weavers in Lahaina. Photographed in natural color

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ing. Always you'll remember the romance... and progress... of America's western gateway.

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